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JUNE 1993

WIZARD

No. 22

THE GUIDE TO COMICS

AN X-TREME STRUGGLE

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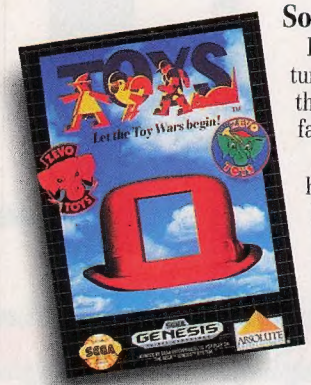

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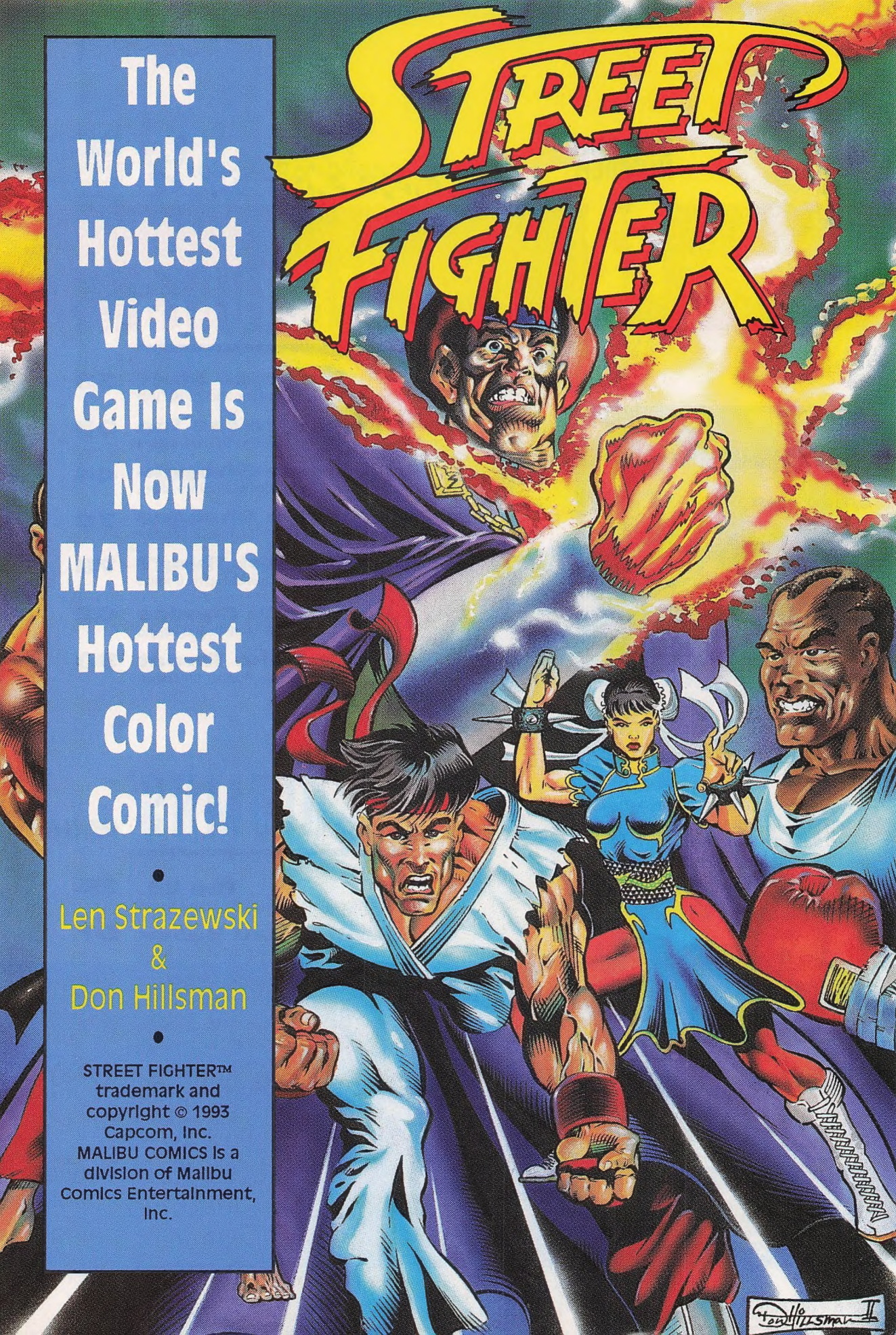
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WIZARD™

CONTENTS NUMBER 22

What the hell are these things? Palmer's Picks on page 62.

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Volume 1
Number 22
June 1993

FEATURES

PAGE

The Write Stuff 28
Chris Claremont on Aliens, Predators, and gutted fish

Climbing to the Top 38
From The Ray, to Azrael, to X-O with Joe Quesada

An X-Treme Struggle 44
The goodies on the baddies

Justice System Changes 70
The new forces behind the Justice Leagues

The Next Hot Thing? 78
Behind the scenes at Harris Comics

Religion in Comics 82
Worlds of myth and legend

Going for the Throat 90
Morbius' Ron Wagner unleashed

Deadpool™ & © 1993 Marvel.

COVER KILLER

Joe Quesada takes his pen to the cover of Wizard this month to bring us the baddest mutants Marvel's thrown at the X-Men. Pick his brain with us on page 38!

COLUMNS

PAGE

The Ed. 26
Rambling through the comic world

Brutes and Babes 57
The powerful pencils of Bart Sears

Palmer's Picks 62
Tales of the Beanworld is a gas

Hollywood Heroes 97
Wondering about a special in the works

Toying Around 107
The lamest figues of all time

Wizard of Cards 116
Skybox Skycaps, Deathwatch 2000, and...Princess Di?

Crystal Ball 120
1993: The new age of comics?

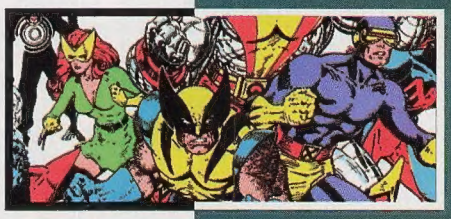
WIN!
An autographed copies of the chromium covered
TUROK #1
See page 110!

DEPARTMENTS

	PAGE
Magic Words Wizard fans speak out	11
Wizard News The return of Jim Shooter, and more!	18
Amazing Art Give a kid some paper, a Crayola, and presto!	49
My Kind of Hero Imaginations unbound	53
Hunk and Babe A vamp and a stud	55
CBIQ Worthless comic trivia	112
Comic Watch Two new sleeper books	118
Picks from the Hat Targeting the hot comics	122
Number 1's Ooooo...all special collector editions, no doubt	130
Top 100 Why the DC publishers are smiling	131
Top 10 Comics Why the Valiant publishers are smiling	132
Market Watch Pie charts, pie charts, pie charts	134
Intro to the Price Guide How to use the Wizard Price Guide	137
Comic Book Price Guide Hey, Ted Turner! Now we're colorized, too!	140
Show Calendar Where to go to buy comics from sweaty fat guys	207

X-O Manowar™ & © 1993 Voyager Communications

X-O Manowar #0 will hit the stands this May. Find out all about it, along with May's other hot picks, on page 122.



X-Men™ & © 1993 Marvel

Chris Claremont talks about his Aliens vs. Predator plans, and how the X-Men have changed since his departure, on page 28.

Find out the ins-and-outs of nice people like Mr. Sinister here as Wizard rounds up the X-Villains on page 44.

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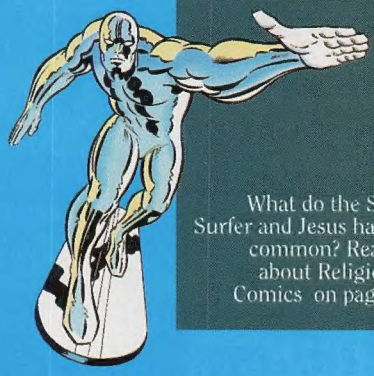

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What do the Silver Surfer and Jesus have in common? Read all about Religion in Comics on page 82.

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A LETTER FROM OUR PUBLISHER

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The brains behind *Wizard*.

What the...?! Who the...?! It's almost May! What the heck happened to February? And March? And all the other months? Just last week it was New Year's Eve, now we're heading off into summer. Time is just whizzing by. It seems every time I turn around another edition of *Wizard* is hitting the stands, and at the risk of sounding a little egotistical, each is light years ahead of the last. This issue you'll find numerous improvements over last months, the most drastic of which is the new full-color comic price guide. When *Wizard* readers request something, *Wizard* delivers. Speaking of deliveries...

The *Maxx* #1/2 offer which ran in *Wizard* #21 has met with a thunderous response. Though there will be no problem filling orders, it may take a little longer than anticipated to process them. If your book is taking a little bit longer to show up on your doorstep, don't worry. It'll get there.

Well, I'm outta room. Not necessarily a bad thing since I haven't started packing for my trip out to California yet. I'm off to drop in on the SuperCon' and the WonderCon', two of the bigger comic shows of the year. I'll give you the lowdown of how the Cons' went in next month's column, as well as talk about what's on the agenda for the next *Wizard* Special.

The Big Cheese,

Gareb S. Shamus

THE GUIDE TO COMICS WIZARD

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Before we dive into the mailbag this month, let's address two important topics. First, we've gotten several letters inquiring if our own Gareb Shamus and Miles from Murphy Brown were one and the same. Though you'd be hard-pressed to tell them apart, Gareb is only Gareb. Secondly, Gary Wong and John Gill of St. Catharines, Ontario have put an end to the "let's come up with a cool Jean Grey code name" debate. Some of the names they suggested were Grey Girl, Jeanix, Jean Jean the Psychic Machine, Scottie's Little Psychic, and Pryor-For-Hire. They even went so far as to make anagram code names from her various identities: Hip Oxen, Green Jay, and Mr. Liver Gal. This being the best response we received from our request for cool Jean Grey code names, it appears Jean Grey is doomed to superhero hell by having her real name as her code name. Now, onto the letters.

Dear Wizard,

I would like to respond to a letter in your Magic Words column (*Wizard* #19). It was from "Mr. T", and was concerning womens' lack of understanding in regard to his comic collecting. I am a woman married to a man who collects comics. Although at first I was skeptical, I tolerated it because it gave him so much pleasure, not just in collecting, but in reading his books. Our 8-year-old daughter soon took an interest in collecting, mostly because her dad did. She is learning disabled and had been unable to read. The comics, at first, visually appealed to her, but soon she was also interested in the content. She was too mature to be motivated by the "baby stories" her teachers were trying to teach her with. Besides her disability, she had no motivation. Comics, and her father, have been her motivation, and she is learning to read. My husband then came to me with another idea. He wanted to buy a comic book store, so we did. Now we have a business we enjoy and we feel good about what we do. So, tell his wife to be supportive of the man she loves. Let him do what makes him happy. It may not have as happy an ending as our story has, but when you give a little, you usually get a little.

I'm sure there are things he tolerates from her, also. Thank you,

Geri Murzyn, Apollo Comics
Aurora, Colo.

Dear Wizard,

My friend and I have gone into a state of depression and panic. Here, in the land "Down Under", we recently saw a very popular current affairs television program that said that my absolute favorite comic, *Spawn*, is too sadistic and violent (referring to issue #5) to be put on the market. Censorship people have been watching this comic carefully and are thinking of selling it bagged and restricting it to the people of only 18 years and over. What can this poor 16-year-old do? Are there any suggestions that you could give me about what I can do to stop this evil deed? Thank you.

S. Bell & Laith MC
Queensland, Australia

There are several store owners out there that will not sell *Spawn* to younger readers either because they themselves find the material questionable or they are fearful of the reactions from the parents of the kids they sell to. As far as an official national movement to ban or censor the book, no.

Dear Wizard,

This "Death of Superman" stuff is starting to make me wonder. The week before *Superman* #75 came out, I called the store and reserved a copy. I just thought I'd open the bag, get my goodies, and be happy. When I bought my comic I received a shock. This was the first (and only) time I'd seen a bagged comic and I was amazed at how carefully preserved the book was, so I kept it sealed. Anyway, I was talking to a few people at the store and heard that if the comic stays in the bag it slowly deteri-

LOOK FAMILIAR?

Think your dog is the cutest thing ever to take a dump on a Persian rug? Or maybe that your cat is the sweetest thing ever to mate with your sister's sweater? Could be. Send in the cutest/funniest/weirdest photos of your pet and we'll print the best ones here.

DR. PEPPER

PAT

BUBI

NORCHE & GLENN

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orates, and that the comic will, at one point in time, reach a peak in price and then fall and slowly climb again. What I'm wondering is:

1. Should I take out my comic or should I leave it in there?

2. If I leave it in, when should I sell it?

Jeff Gustafson
Moorhead, Minn.

We suggest opening and reading the comics you buy. But, as far as your investor/speculator questions:

1. Open it and store it in acid-free bags and boards. This is the safest way to go. Polybagged comics will deteriorate in one way or another.

2. Sell when it's hot, buy when it's not.

Dear Wizard,

My friend and I are very disgusted with your magazine. Living in Wyoming, the closest comic stop is a two-hour drive away. The only way we can get *Wizard* is at the local newsstand. When you stated in page 3, issue #16 about the Bloodshot insert cards and the supposed two Magnus Vs. Predator cards, it hit me. It is not fair that direct copies get three cards and the newsstand gets one card. If you are only going to put one card in *Wizard*'s newsstand copy, why not make it one card that the direct copies can't get. It's just not fair.

Chris Olds
Cody, Wyo.

Wizard-produced cards are available in every outlet Wizard is sold, be it direct market, newsstand, or through subscriptions. Bonuses, like the Predator/Magnus card in issue #16 or the randomly- inserted chromium Turok cards in *Wizard* #21, are only available through the polybagged issues of *Wizard* (direct market and subscription copies). Newsstand copies are not polybagged so as to allow newsstand consumers to flip through and enjoy the book. The bonus cards are never printed with the extra flap necessary for newsstand insertion, so there is no affordable way to get them in the book. If you're still disgusted (or low on gas), get a subscription.

Dear Wizard,

1. How hot (in °C, °F, or °K) is Ghost Rider's head flame?

2. Why can Spider–Man climb walls with his costume on? His fingers aren't touching the wall.

3. How does unstable molecule fabric work, and what practical uses are there for it (besides as superhero costumes)?

4. Will there ever be a semi–decent Marvel movie coming out soon?

Josh Olson
Wandering K–mart

1. It's mystical hellfire (as opposed to the regular kind), so it can't be measured by Fahrenheit or the like.

2. Spidey sticks to stuff through a form of static electricity, not through some kind of secreted adhesive. The static electricity "runs" through his costume.

3. How do unstable molecules work? Hmmm...from what I understand, this stuff is highly adaptable to any new form, making it near indestructable, as well. Where a regular superhero outfit would catch fire or rip if worn into battle by the Torch or Mr. Fantastic, the unstable molecules adapt their moleculer structure to allow the flame to pass through the suit without damage, or to stretch great distances without ripping. Very cool stuff.

4. No.

Dear Wizard,

I felt I finally had to write a letter as a rebuttal to all of the "mature, independent readers" who write in every month and condescendingly dump all over Marvel and DC. "Print more articles on quality, well–written stories," they say. Well, if you ask me (or the vast majority of comic readers, for that matter), the mainstream books do feature high–quality, well-written stories. A large piece of comic–buying public consists of teenagers and young adults (I am 16), and we have no interest in the more "adult" books. Frankly, I find them boring. I read *X–Men, WildC.A.T.s*, and *Batman* because I love flashy art and exciting stories. That is why I read comics. Furthermore, *Wizard* cannot publish a magazine full of articles on low–selling independents, because then it would sell about as many copies as the books it reviews. Finally, just lighten up! If you enjoy *Hepcats,* or *Cerebus,* or any other independent book, great! Just don't put down other people because their books are different from yours. Beauty is in the eye of the beholder. As I see it, Marvel and Image are pretty dang beautiful.

Brian Siebenschuh
Choctaw, Okla.

Dear Wizard,

I am the proud owner of *Fantastic Four Annual* #3, in mint condition. The copy has a printed front cover and a blank inside front cover, and a back cover which is blank inside and out. I was told this was a subscription copy for people who subscribed to *Fantastic Four*. Can you tell me if this is correct, and what the price should be for it? Waiting patiently,

Andrew Kelem
Rockaway, N.J.

Since Marvel subscriptions were pretty low back then, there is no way it would do a special printing for just a couple of thousand copies, (if that). Additionally, annuals aren't included in subscriptions, and why would Marvel change it anyway? What you have is one of two things:

1. An error copy. If this is the case, bring it to several reputable Silver Age dealers and see what you're offered for it.

2. You have something other than *Fantastic Four Annual* #3. Check your copy over throughly.

Hello World...

I have just finished reading *Batman: Seduction of the Gun*. I'm stunned. I just realized where the comic book industry is leading us. Is this what young people will grow up with? Who are these new guys in town? *WetWorks*? Big guys and big guns are killing everybody in their path. Kids eat this up. What I'm trying to say is that killing people for fun is inconceivable. How can we slay men and women for entertainment? Will I see Captain America trade his shield in for a bazooka? Comics Code Authority or not, our heroes are not here to protect us anymore, but to spill blood all over the world. Am I too radical? Open your eyes and look around you.

Jean Marquis
Iberville, Canada

No, you're not too radical. Comics, as a whole, nowadays are severly lacking in story, making up for it with shock value content (and cover enhancements). Sadly, as you said, a lot of the fans eat this up and will continue to make this form of storytelling profitable. Some books do a good job of showing the problem of violent gun-related crimes, like *Seduction of the Gun*, but most just show how cool it is to carry a 20-pound gun and blow holes in people. I think this is called "progress".

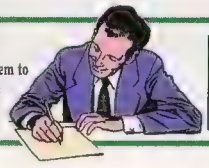
Yo, Wizard,

Guess what? Spidey wasn't the only one to make a new costume in the Secret Wars. He finds out about the costume device though Hulk and Thor. Hulk used it to make Thor a new cape and helmet.

My question is, who has the cape and

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Word's address on page 15. Hey, make a friend!



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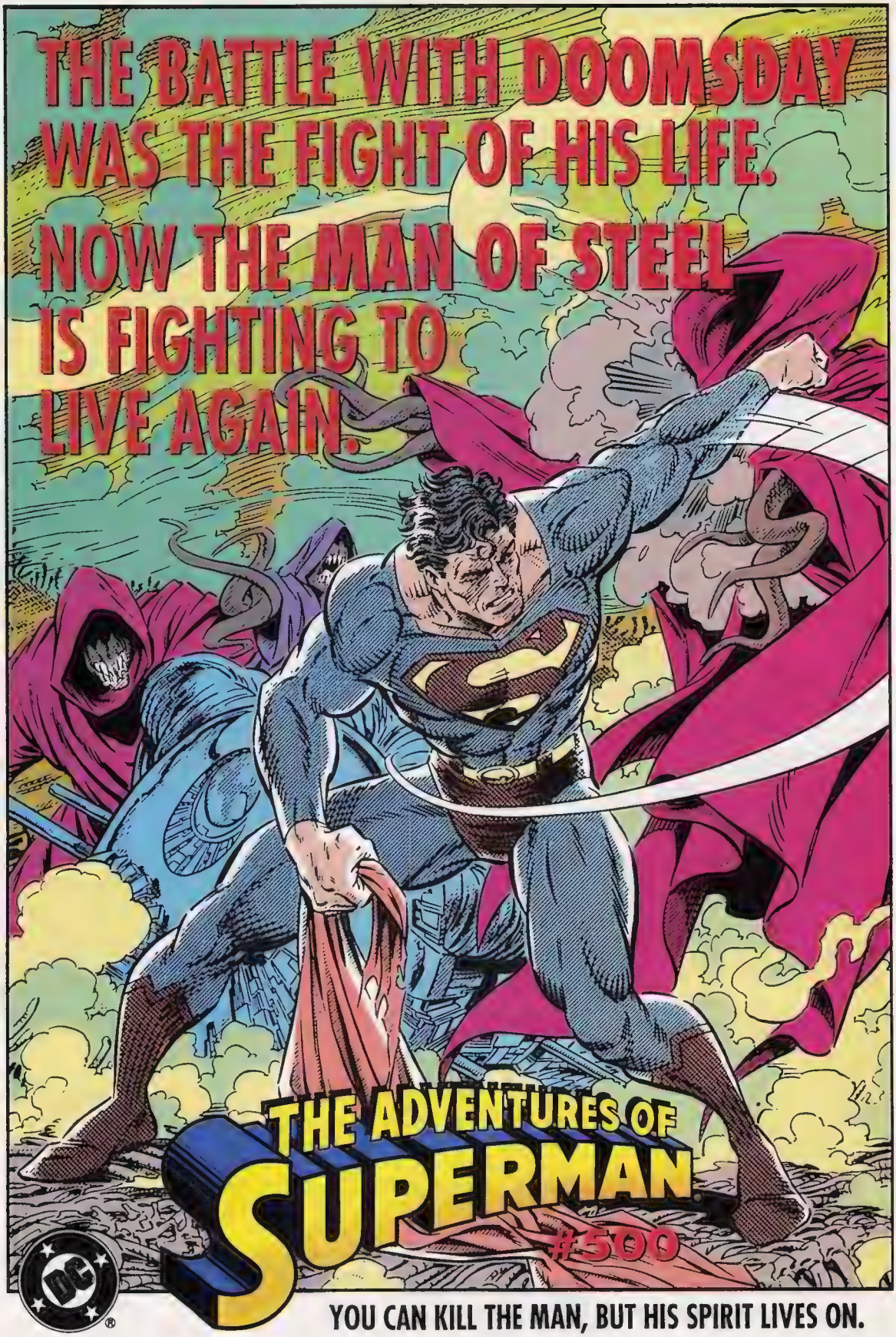

YOU CAN KILL THE MAN, BUT HIS SPIRIT LIVES ON.

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helmet now? Eric Masterson or the real Thor? Do you think there is any chance of this stuff becoming Venom's brother or something? Thanx.

Nick Weishampel
Downingtown, Pa.

In *Secret Wars* #8, Spider-Man sees Thor and The Hulk walking out of a laboratory with brand new costumes on. Spidey, in need of a new suit after a battle with some superbaddie, wants to know where the new threads came from. They tell him about this alien costume making machine, and Spidey heads into the lab looking for this wonderous machine. Well, the lab is full of sorts of wacky machinery and stuff, and Spidey takes a guess, and though they never come right out and say it, he picks the wrong machine. Out comes this black glop (which, one day, will become Eddie Brock's best friend), and ta-daa!! Spidey has a brand new costume. Our belief is that Spider-Man used a different machine than Thor and the Hulk. But hey, this is Marvel, the people that pulled the "living Iron Man armor from the Secret Wars" story in Quasar a few years back. Don't rule out a Venom-Thor character all together. As for where his alien-made clothing has gone: he has had his costume shredded a hundred times over since then. If the clothing was alive, it's most definitly dead, or as dead in Marvel as something can be.

Dear Wizards,

I may not be a Wizard, but I could do a little magic, too.

1. Take a black hat.

2. Take one copy of *Amazing Spider-Man* #238 without tattoo ($24) and put it into the hat.

3. Take one copy of *Fantastic Four* #252 with the same tattoo ($3) and put it into the hat.

VIOLA! One copy of *Amazing Spider-Man* #238 with tattoo ($60)

Frank Schmitz
Germany

You're talking about the free Lakeside tattoo that came with most of the Marvel comics published in March, 1983. *Amazing Spider-Man* #238 came out that month, which was the first appearance of the Hobgoblin, and quickly became a hot collectible. Running true to form, collecters wanted the book in pristine collection, tattoo intact. The tattoos were held inside the comic by the staples that hold the book together, but a little work can open the staples and allow you to remove and add an untouched tattoo from one of the other comics involved in this promotion. That means you can grab a worthless tattooed book *(F.F.* #252), remove its tattoo and place it in a copy of tattooless *Amazing Spidey* #238, making it worth mucho dinero. It'll be interesting to see what this info does to the price of tattooed *Amazing* #238.

Dear Techno-Wizards,

I hate to burst everybody's bubble, but the simple fact is that Stryfe cannot be Cyclops' or Havok's son. Why? Because it's not possible. Remember the X-Tinction Agenda? Well, lemme refresh yer memory. The Summers Brothers kept pounding away at each other to no avail—they were genetically immune to each other's powers because they were related.

My point is, in the final chapter of the X-Cutioner's Song, `Lex and Slim both blasted Stryfe with everything they had, blowing his armor away and roasting him to a nice simmering "medium rare." If Stryfe was related to either of them, he wouldn't have even felt their blasts. But if he's not related to Cyke, why did he so obviously think he was?! Either Marvel's been playing us for months, or they screwed up big time.

X-Walleye
Bismarck, N.D.

A keen observation, but just because he is (or could be) related doesn't necessarily mean he would be immune to his dad's and uncle's powers.

Dear Wizard,

I purchased your magazine for the first time three weeks ago and I liked it very much. While at the comic store where I buy my books from, I made the statement that I was thinking about subscribing to *Wizard*. The store owner told me that if I subscribed to the magazine, I would not get the limited-edition cards the way I do when I buy the magazine from a comic book store. Is this true or not?

James Williams, Jr.
Columbia, S.C.

As I told Chris from Wyoming, if you subscribe to *Wizard*, you get the whole Wizard enchilada, polybagged and delivered to your door.

Shamus,

You know who this is? HA! HA! HA! It's your old friend! Remember before you had your own magazine? When no one would even look at your samples. Well, I happened to be at San Diego at the time, looking for that pesky Gilad Anni-Padda. That's when I met you sitting on the sidewalk, crying.

Ask the WIZARD

Q: If Spider-Man operates his web shooters by pressing a mechanism in his palm, then how does he make a fist to punch someone without spraying out webbing?

-T. Murray, Pontiac, Mich.

A: You have to give the web shooters a quick double-tap to make them work. A simple tap (like when you make a fist) won't set them off.

Q: Is Superman's heat vision stronger than Cyclops' optic blasts?

-Ryan Matsuoka, Aiea, Hawaii

A: They're two different things. Superman's heat vision has no force behind it, where Cyclops' optic blasts can punch holes through steel plate. So what's stronger? Cyclops' optic blast.

Q: On the Wizard cards, what is the Kibosh-O-Meter?

-Neal Foley, San Jose, Calif.

A: It's our way of rating how strong the characters are in relationship with each other. When we do team cards, we use the Team Kibosh-O-Meter and rank them against other superteams.

Q: What would happen if Cyclops became blind?

-Michael S. Joseph, Thompson Ridge, N.Y.

A: Since his optic blasts aren't connected to his vision, the only effect would be that he couldn't see what he's destroying when he opens his eyes.

WIZARD wonders...

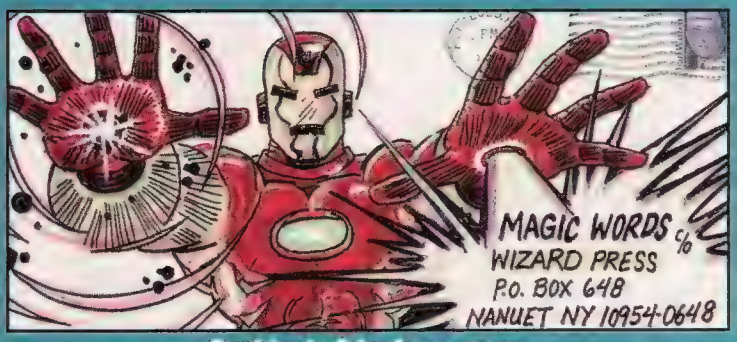
What would happen if a vampire drank some of Bloodshot's blood?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

Pedro Tavares Age:17 Sex:M Rua Azedo Gneco 36B 3 1300 Lisbon – Portugal Likes *The X-Books, Superman Books, Spawn*	Pamela Pagayonan Age:19 Sex:F 362 Paisley Blvd. West Mississauga, Ontario Canada L5B 2A5 Likes *Uncanny X-Men, Any Jae Lee, X-Factor*	Lleana Joubert Age:16 Sex:F PO Box 75 Earlville, Il 60518 Likes *Sandman, Uncanny X-Men, Next Men*	Kimberly Felix Age:11 Sex:F 5204 Nestle Avenue Tarzana, CA 91356 Likes *Shadowhawk, Pit, The Amazing Spiderman*	Brian Lozada Age:13 Sex:M 209-20 35th Ave Bayside Queens N.Y 11361 Likes *X-Force, Doom 2099, Wizard*	Brain Thornton Age: 16 Sex M 3331 8th Street Columbus, Ga. 31906 Likes *Magnus, Spawn, X-O Manowar*	Ben Tilgner Age: 13 Sex M 4941 Winterfeild Ct Hickory, N. C. 28601 Likes *Spawn, Savage Dragon, WildC.A.T.S*	Rob Hult Age:14 Sex:M 4 Mark Drive Wesley Hills, N.Y. 10977 Likes *Spawn, Savage Dragon, Darkhawk*

Enveloping LETTER ART!

When you drop us a line, show us your drawin' skill! We've been showing off our best-looking mail for a while now, but now we can show it off in full color! And if that doesn't get you to decorate your envelope, this should... every letter artist who gets printed will get the magazine with their art in it signed by the entire crew here at *Wizard*. So get those envelopes drawn and colored, and get 'em in the mail! (include return address on back of envelope)



Artist Unknown
Didn't put a name on the envelope!

Travis Beaven
Farmington, N.M.

Mystery Artist
No address on envelope!

Arthur Bain
Lexington, Tenn.

You told me how no one even looked at your samples. Do you remember now, Shamus? Well, remember that deal we made? You got two years of glory.

When your 25th issue comes up, you'll be mine! HA! HA! HA! You'll be my last and final runner, then my power will finally be infinite! Just two years of glory Shamus, two years of glory!!!!! Your old friend,

M. Darque
New Orleans, La.

This explains a lot.

Dear Wizard Dudes,

1. Will you guys ever show inside pictures of the Image Studios?

2. Will you be interviewing inkers and colorists besides artists? (I think they are just as important.)

3. Is it true that DC will kill Batman in '93-'94?

Before I go, I want to thank the entire comic universe for making my life, and I'm sure 1,000 others, a great deal more fun and fulfilling place to live, past...present...future... May comics reach greater heights.

Chat C. Snyper
Los Angeles, Calif.

1. Maybe, but not anytime soon.
2. Maybe, but not anytime soon.
3. The word on the street is that Batman will die and be replaced by Azreal in a newer high-tech Batman suit, or that Batman will be severly wounded and have to build a new Bat-suit to help him clean up Gotham. Either way, he's getting a new set of duds.

That's it for the mailbag this month, but before I go, a quick word from someone who has way too much free time...

This is an open statement to all you twisted mutant lovers out there. I assume that all of you read X-Force #21 by now, and saw how James Rhodes, in the War Machine armor, took down all of X-Force all by himself! Easily! It was no contest! Now think. If Rhodes in the war Machine armor can easily defeat X-Force, then surely Tony Stark in the real Iron Man armor can easily defeat the X-Men. So all you mindless X-Fans can stop putting Iron Man down and admit he's the better man. Thanks for listening. -Doug Goldstein

...and the debate rages on. Enjoy the rest of the issue. -Pat McCallum

Send your letters to:
Magic Words
P.O. Box 5001
Monsey, NY 10952-8001

LIFE ON EARTH WILL END IN THE YEAR 2000!

The HYBRIDS have come to witness this tragic event. They call it - -

DEATHWATCH 2000

But now... Someone has decided to bring that day much closer. More like - -

TOMORROW!

Barbara Bush spotted at convention. "George loves the Turtles," says housewife.

PHOTO: AL ORTEGA

Mutant frog spotted on teeny cow. "Mars needs women!" shouts amphibian.

KERMIT © JIM HENSON PROD.

Fan interviewed at convention. "I've seen things you wouldn't believe, buddy."

PHOTO: AL ORTEGA

Wizard News

Since 1990

Wizard #22 June 1993

Malibu Unveils Ultraverse

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Malibu's new generation of superheroes makes their debut when the Ultraverse titles hit the stands, starting in June.

Malibu Comics has unveiled a new line of linked-universe titles that it hopes will do for writers what the success of Image Comics has done for artists. Fresh from the runaway success of its partnership with Image, Malibu has created its own line of creator-controlled works under the shared-universe banner, "Ultraverse." Like Image Comics, these books are designed with creator rights—both financial and editorial—in mind.

"This is the creator control of a company like Image with the financial backing and commitment of a company like Marvel," says Malibu president Scott Rosenberg. "It's the best of both worlds."

"This is easily the most exciting thing I've been involved with in 20 years," says veteran writer Steve Englehart, who'll be writing two titles for the Ultraverse: *Nightman* and *The Strangers*.

Despite such emphatic praise from long-time pros, Malibu will still have a tough time setting itself above the pack when the books debut this summer. Most of the industry's top companies, with the same idea as Malibu, will be releasing major titles during the summer. Dark Horse debuts its "Comics' Greatest World" superhero universe, Valiant and Image will release their "Deathmate" crossover, Continuity Comics introduces its "Deathwatch 2000" storyline, and Marvel and DC will both release their normal fanfare summer releases.

To accommodate that fact, Malibu will roll the dice on a marketing campaign aimed at the consumer rather than the collector. Instead of an extravagant, gimmick-laden debut, Malibu will release its line of new titles at low, affordable prices that aren't unnecessarily burdened with polybags or cover enhancements.

"We're putting out a line of books that have great stories in them for under $2," says Malibu editor Chris Ulm. "Instead of draining their pockets with expensive gimmicks, we're going to give them more bang for their buck."

Malibu's promotions are both unusual and innovative, including a special-effects-filled action preview movie trailer for one of its flagship titles, *Hardcase*, recently filmed in Los Angeles. The trailer will first be released to distributors to promote the book, and then will find its way into the hands of retailers, who can then show it to the fans. Malibu also has a video game lined up for another new book, *Prime*, produced by Malibu's own electronic games divi-

STORMWATCH
ZERO
JIM LEE · BRANDON CHOI
JEFFERY SCOTT · ALEX GARNER
image

sion, for the popular Sega CD system.

A set of Skybox trading cards designed to promote the entire new Ultraverse line will also follow in July. The cards boast the artwork of the industries' finest talent such as Dave Gibbons, Steve Rude, Kelley Jones, Howard Chaykin, Walt Simonson, Jerry Ordway, Adam Hughes, Norm Breyfogle, plus a host of other big names.

Malibu will release the first three books in June, with two books following every month thereafter. Starting off the campaign will be *Hardcase, Prime,* and a team book called *The Strangers.* The books are produced by a mix of creators known for their work at Marvel, DC, and independent companies, as well as a combination of veteran pros and talented newcomers.

Hardcase tells the story of an actor-turned-superhero who tries to reestablish his crime fighting career after the violent death of his superhero teammates. *Hardcase*'s visual designs come from Watchmen artist Gibbons, and it's penciled by James Callahan and written by James D. Hudnall (*The Unauthorized Biography of Lex Luthor*).

Prime features an "Ultranormal" who's really nothing more than a 13-year-old boy who suddenly finds that he can transform himself into the most powerful superhero alive. *Prime* is designed by *New Mutants* and *Ghost Rider* artist Bret Blevins, and will be penciled by *Batman* artist Breyfogle and authored by *Justice Society of America*'s award-winning writer Len Strazewski.

The Strangers, written by Englehart and penciled by Rick Hoberg, follows the story of seven individuals on a crowded San Francisco cable car who are suddenly transformed by a bolt of mysterious energy. The visual designs for the unusual mix of characters come from artist Darick Robertson, known for his popular stint on *New Warriors* and who will be working with Englehart on the *Nightman* series.

Following in July will be Mike W. Barr's Mantra series and Gerard Jones' *Freex. Mantra,* visually designed by fan-favorite artist Hughes and penciled monthly by Terry Dodson, follows a centuries-old eternal warrior reincarnated into the body of a woman. *Freex*, visually designed by Simonson, gives readers the story of five teen-age victims of an experiment gone mad who now take to the shadows to hide their Ultranormal curse.

Exiles, by long-time comics writer Steve Gerber, gives fans an *X-Men* style storyline of eight characters transformed into Ultrahumans by a deadly virus. Paul Pelletier provides the pencils and Ken Branch provides the inks, with character looks designed by Image Comics talent Marat Mychaels.

Prototype, another Strazewski title that's co-written with Malibu creative director Tom Mason, tells the story of the man inside the most advanced power armor yet conceived, as well as two other individuals who have different versions of the Prototype armor and motives all their own. David Ammerman provides the pencils and character design, while James Pascoe provides the inks. Both *Exiles* and *Prototype* are scheduled for August release.

In September, Hudnall's second title debuts with *The Solution,* about a group of super-powered mercenaries in a story heavily-influenced by martial arts movies. Penciler Chris Wozniak and inker John Lowe work off character designs by new talent Hoang Nguyen. September also sees the release of *Firearm,* written by James Robinson, about a secret agent who faces off against Ultranormals even though he's got no superpowers of his own. The *Firearm* design comes from artist Jerry Bingham.

Finally, two Halloween-caliber characters debut in October—*Nightman* and *Sludge. Nightman,* by Englehart and Robertson, creates an unusual hero in which an accident victim awakens from a coma able to mentally hear evil intentions, and decides to act upon what he knows. *Sludge,* in what could be described as Malibu's monster book, takes Gerber's second title into the sewers for the story of a corrupt cop who tries to redeem himself after being gunned down and left for dead in a puddle of experimental chemicals. Aaron Lopresti does the penciling duties, from an oozey character design by Kevin Nowlan.

Another book is in the works, *Ultra Monthly,* is a pseudo-magazine that describes the Ultraverse as if it were really the world we exist in, much like *Time* or *Newsweek* actually does in the real world. Included are editorials on certain Ultraverse members and basic commentary by "reporters" about the Ultraverse in general.

All the Ultraverse books will be released as ongoing monthly series, at $1.95 for 32 color pages.

—Andrew Steven Harris

Shooter's Return A Defiant Act

After an almost year-long vacation, Jim Shooter, former editor-in-chief of Marvel and Valiant comics, returns to the scene in his newest venture, Defiant Comics. Defiant, appropriately named for the attitude Shooter brings to the industry, is focusing on building an entirely new universe, starting with the book entitled *Plasm. Plasm* will be about another world separated from Earth. This new world will entirely organic. Everything is alive, even things that appear to be machines. One member of this world discovers Earth and brings 10,000 Earthlings to Plasm to become genetic superpeople. Only five survive and receive superpowers, which sets the stage for the story of *Plasm.* This bold new series will also initiate a card line that introduces readers to the Defiant Universe. (For more info, check out this issue's Wizard of Cards.)

The card set will be available in June, and the first issue of Plasm is scheduled for an August release.

Jim Shooter returns to the comics world with Defiant Comics

A Pre-furred Cover

Continuity's *Valeria, the She-Bat* #2, which is shipping in June, will feature a cover with something that's even hard to imagine—glow in the dark fur! That's right—we said "fur"! Sounds neat and we sure can't wait to see it.

The cover is raised-embossed, but is kinda tame compared to glowing fur! (Fur??? We still can't get over it!) Oh, and some guy named Adams drew it. (We think his name's Nick or Neal, or something...)

Stick around, though, because *Valeria, the She-Bat* #3 will feature the eagerly anticipated guest appearance of Todd McFarlane's Spawn! This special issue will be feature a plot by Neal Adams and McFarlane, and art by Adams and, perhaps, a special "guest art appearance" from McFarlane. The exact details of this fantastic teaming are sketchy. Regardless, this book will be something to look at! *Valeria, the She-Bat* #3 will ship in July.

The ABC's (and D's) of Elfquest's Promotion

To build nationwide awareness, Warp Graphics will award an "ABCD Award" to retailers who go "above and beyond the call of duty" to bring new readers into the world of *Elfquest*. Richard Pini, Warp Graphics' publisher, says "There are literally millions of people who have never heard of Elfquest. ABCD is our attempt to introduce *Elfquest* to that huge, untapped market and, on the flip side, bring new readers into comics shops."

Retailers and readers will be encouraged to submit ideas that they feel will be most effective in attracting new readers to *Elfquest*. Each month, Warp Graphics will choose one reader and one retailer from among the submissions who will receive an "ABCD Award" plaque, special mention in all Elfquest titles, and an autographed copy of *Fantasy Quarterly* #1, which was Elfquest's first appearance, in 1978. With incentive like that, read *Elfquest* today!

The Eudaemon © Manta/Dark Horse

The new Manta Comics and Dark Horse will team up to create Nelson's The Eudaemon!

Manta, Dark Horse Team Up

Dark Horse Comics, which is well-respected for its crossovers with other companies, will join forces with newly-formed Manta Comics this summer to create what Dark Horse boasts will be "some of the most interesting new characters ever!" The book they are collaborating on is called *The Eudaemon*, which will be written, penciled and inked by Nelson, the popular cover painter of *RoboCop: Prime Suspect* and *Ghost Rider*! *The Eudaemon* is a three-issue mini-series scheduled to be released in late July.

If you think this is all you'll see of the title, look out for more of *The Eudaemon* and other titles from Mantra sometime in the future.

Milestone Sells Out!

Nearly all of the 300,000 copies of Milestone Media's *Hardware* were sold out during it's first week of release, outselling popular titles like *Spider-Man, Batman, Superman Gallery,* and *Incredible Hulk*. The sales far outdistanced any of DC's or Milestone's expectations. The key to Milestone's success is humanistic stories with a different "twist" to superheroes.

Penguins Squawk at Comic Book

The two-time Stanley Cup champions Pittsburgh Penguins are clipping the feathers of Revolutionary Comics. Why? Revolutionary, based in San Diego, Calif., did a comic book that featured hockey superstar Mario Lemieux of Pittsburgh, and the Penguins are suing for trademark infringement.

The comic, *Sports Superstars,* devoted a full issue to Lemieux, but had the eight-time All-Star wearing a Penguins' jersey and holding a penguin with a "P" emblem. The Penguins saw this as reason to sue.

Herb Shapiro, Revolutionary's acting chief executive officer, says that the Penguins asked the company not to print the book, but started the lawsuit before Revolutionary could reply.

"Of course we showed Mario in a hockey uniform. He's a hockey player. We weren't going to show him nude or in a three-piece business suit," Shapiro says.

Perhaps they should have had Lemieux in a tuxedo.

Comicfest Adds More Big Names

Three new sponsors have joined the Comicfest roster, and perhaps you've heard of them. DC Comics, Krause Publications, and Diamond Comics Distributors will participate in the four-day show taking place at the Philadelphia Civic Center in Philadelphia, Pa. from Oct. 8-11.

Street Fighter II Champion Edition Available For Sega Genesis

Street Fighter II Champion Edition, an updated version of Capcom USA's highly-successful arcade video game, will be available for the 16-bit Sega Genesis, beginning in June. The suggested retail price will be $75-$80.

The newest version will have 12 characters that are controlled by the player, instead of the usual eight. There will also be 78 possible battle matches, as opposed to 28 possible matches in the arcade game, and 36 in the Super Nintendo version. Players will also be able to pit the same characters against each other, just like in the arcade game. According to a company spokesperson, the Sega version will be 98 percent true to the arcade game, with only slight variations.

In order to help players with the game, Sega will be selling a six-button controller pad, with a suggested retail price of $19.95. Capcom will have a power stick for the game, with a suggested retail price of $75-$80. Both accessories will be available in June.

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Comic Company Using Condoms To Promote Safe Sex

Omega 7, an African-American publisher which produces titles like *Original Man* and *Dark Force*, is currently developing a line of condoms in conjunction with Custom Condoms that utilizes comic book heroes to promote safe sex and fight the dangers of AIDS. Omega 7 first tried a condom promotion with *Dark Force* #1, where each issue came with a black condom. (Dark Force is a hero who battles AIDS.) Interestingly enough, some comic stores carried the issue with the condom, and some without.

Omega 7 will be using its own characters in the promotion, as well as creating new ones solely for the purpose of the condom promotion. Alonzo L. Washington, the company's publisher and writer, wanted to create positive role models and high self-esteem for young African Americans by having his heroes fight racism, AIDS, and sexual deviance.

© 1993 Mark Bentley & Frederick Cooper

Artifacts Inc. will burst onto the comics scene this August with P.A.C. (Preter-Human Assault Corps), *using high-tech computer effects!*

P.A.C. Will Be Leader For Artifacts Inc.

Artifacts Inc., known throughout the world as a leader in graphic communications for the sportswear/advertising industry, will mark its debut into comic books this August. Artifacts Inc. has such clients as Adidas, the U.S. Olympic team, Walt Disney Productions, and Universal Studios, to name a few.

Editor-in-chief Frederic Cooper says, "The line will feature top-notch printing and the wildest computer effects ever. We're pulling out all the stops. We hope the Artifacts line will do for comics what Terminator 2 did for movie effects." Judging from the impressive publicity packet given to us, the boast is not an idle one.

Artifacts Inc.'s first title will be called *P.A.C. (Preter-Human Assault Corps)*, which will feature a mix of science fiction, fantasy, and horror in a dark and venomous concoction of future mythology. This new world will take the popular folk tales of vampires, necromancers, the undead, and those that struggle against them through a universe of super technology.

The P.A.C. team consists of six members whose goal is the destruction of the evil brought about by the undead, and the like, which is pushing man to the edge of extinction. Its members include the reluctant leader, Lynx, who is actually a female (giving this age-old plot a new twist); Blackdog, a military vet and famous bounty hunter; Hyena, Lynx's half-brother and ferocious man-beast; Dethsark, who is described as a "modern day Golem of steel and flesh"; Lagarto, brutish wielder of a devastating flame-throwing cyberarm; and Dante, a fighting machine with a bio-genetically enhanced musculature. P.A.C.'s main enemy is Baobahn Sith, a dark messiah that was banished and has now returned to destroy mankind.

Thunderbolt Comics Winners Announced

Last year at this time, you'll recall, you were told all about the Thunderbolt Awards presented by the Science-Fiction Roundtable on Genie. Well, since then, the comics area of the SFRT has split into its own Roundtable—the Comics Roundtable—and the Thunderbolts went with it. Here are the 1992 Thunderbolt winners:

Best Writer: Neil Gaiman (*Sandman*); Best Penciler: Mike Parobeck (*Justice Society of America*); Best Inker: (three-way tie) Gerhard (*Cerebus*), Mark Farmer (*Incredible Hulk*), Rick Burchett (*Justice League America*); Best Colorist: Steve Oliff (*Batman: Legends of the Dark Knight*); Best Letterer: Todd Klein (*Batman: Legends of the Dark Knight*); Best Painter: Steve Rude (*World's Finest*); Best Editor: Karen Berger (*Sandman*).

Best Continuing Series: *Sandman*; Best Limited Series: *Batman: Gotham Nights*; Best New Series: *Justice Society of America*; Most Improved Series: (tie) *Flash*, *Shade the Changing Man*; Best Graphic Novel: *Batman: Night Cries*; Best Reprint: *DC Silver Age Classics*; Best Single Issue: *Superman* #64 "Metropolis Mailbag"; Best Arc or Plotline: "Flash: Year One", *Flash* #62-#65.

Best Character: Superman; Best Team: Justice Society of America.

You'll notice that there aren't many "hot" titles here because the participants in this Comics Roundtable are somewhat older than most comics readers, and are more discriminating in their tastes. If you're unfamiliar with any of the winners, perhaps you should seek them out.

—*Patrick Daniel O'Neill*

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THE ED.

Rambling Through The Comics

Sometimes, coming up with an interesting subject to spend 300-500 words on in this space is difficult. Often, it's impossible. This is one of those times. So, excuse me if I ramble a bit.

What do you do with any comics you buy but don't keep? I'm torn about it, myself. I used to sell them back to my retailer or a used book-store, but I no longer live near a place that will buy back recent issues. My buddy, Peter David, gives a lot of his away on Halloween. It's a good idea, but a lot of the titles I need to get rid of aren't really kid's stuff and, besides, that means they hang around the house most of the year.

Currently, I just put them out to be recycled with the other magazines and newspapers, but somehow that doesn't seem "right." I'd appreciate any thoughts on the subject. You know where to write.

Are you tired of gimmick covers yet? I am. When it seems like every publisher is putting foil or prisms or die-cuts or holograms on a minimum of six covers a month, I thing the specialness of this stuff has run out. Marvel put a special cover on Fantastic Four #375. That's not an "anniversary" issue, is it? And there was nothing special about the story, either.

Marvel also advertised Moon Knight #50 with the lines "An Avenger No More..." and "Look for the smokin' die-cut cover!" Two questions: How many of you even remember that Moon Knight had ever been an Avenger. And, if the cover isn't really smoking when it comes into the shops, is it returnable?

As most of you know, I'm something of a dinosaur compared to most Wizard readers. (I turned 41 in April.) So I often wonder if my comic-book interests are truly in line with the people who pay good money for this mag. Here's what goes on the top of the reading pile for me, and what I haven't read with enjoyment in years. You can then let me know if my reading matches yours.

Top of the pile: Sandman; the Superman titles; Incredible Hulk; Justice League America; Eternal Warrior.

Lost interest: The Spider-Man titles; the Avengers titles; Green Arrow; Shadowman, Fantastic Four.

Never read, never will: Any Lobo title; any Venom title; Japanese manga. (I should qualify this by saying that I do read stuff for the purposes of covering it in Wizard, but not necessarily because I enjoy it.)

Once again, sorry for the somewhat jumbled nature of this missive. I promise to be more "on point" next month.

Pat O'Neill

Patrick Daniel O'Neill

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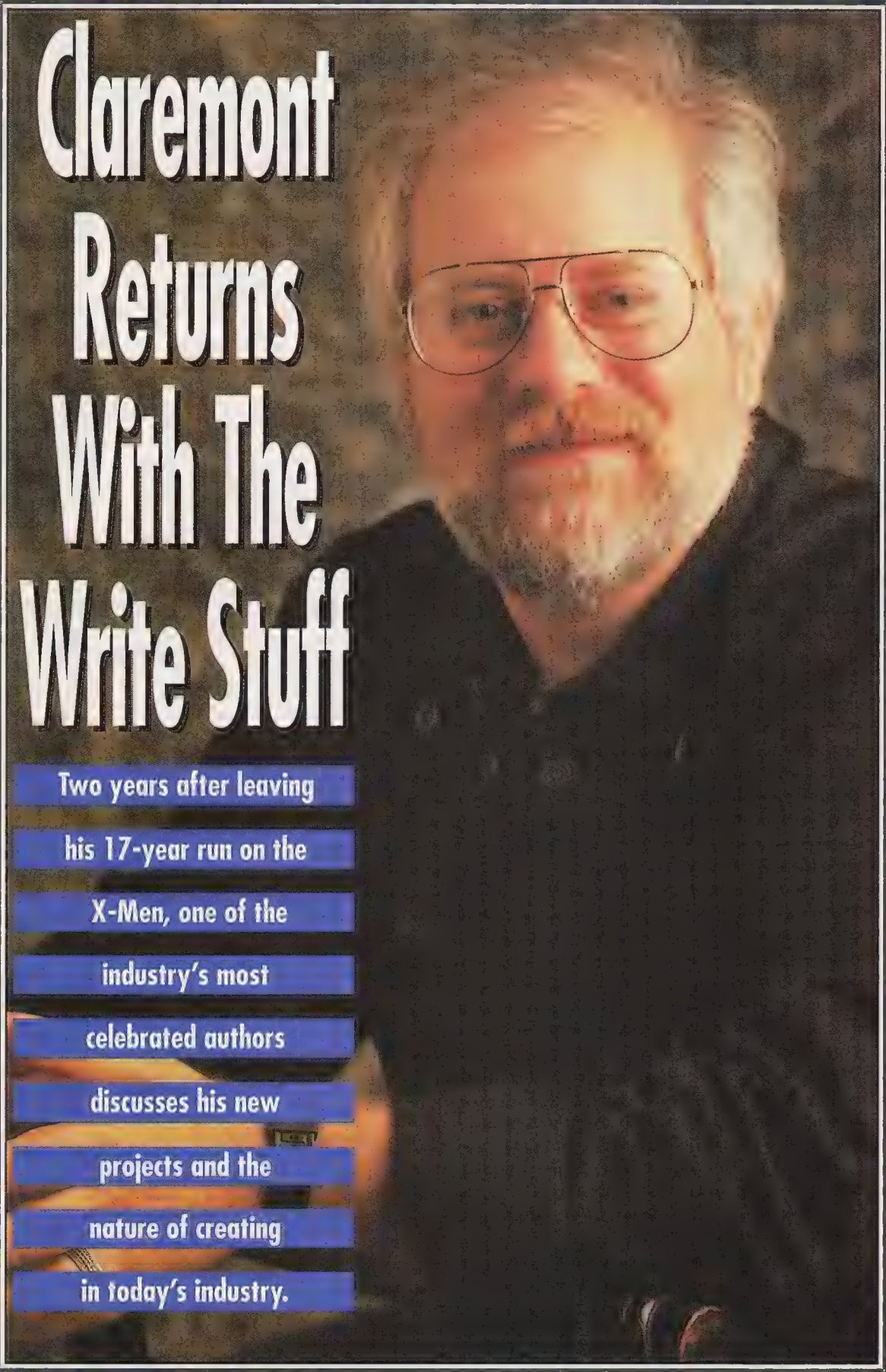


PHOTO: © 1993 M.C. VALADA

Claremont Returns With The Write Stuff

Two years after leaving his 17-year run on the X-Men, one of the industry's most celebrated authors discusses his new projects and the nature of creating in today's industry.

By Patrick Daniel O'Neill

Nearly two years ago, when differences with the editorial staff at Marvel Comics forced Chris Claremont out of the writing position on *X-Men* and *Uncanny X-Men*, everyone figured he'd turn up somewhere else soon enough. And, indeed, when the formation of Image Comics was announced, Claremont was the only writer mentioned as a possible founding member. Yet his project never arrived.

It's true there was the slightly-delayed *Debt of Honor*, a Star Trek graphic novel from DC, but the comics world has heard precious little from Chris Claremont in the past 24 months.

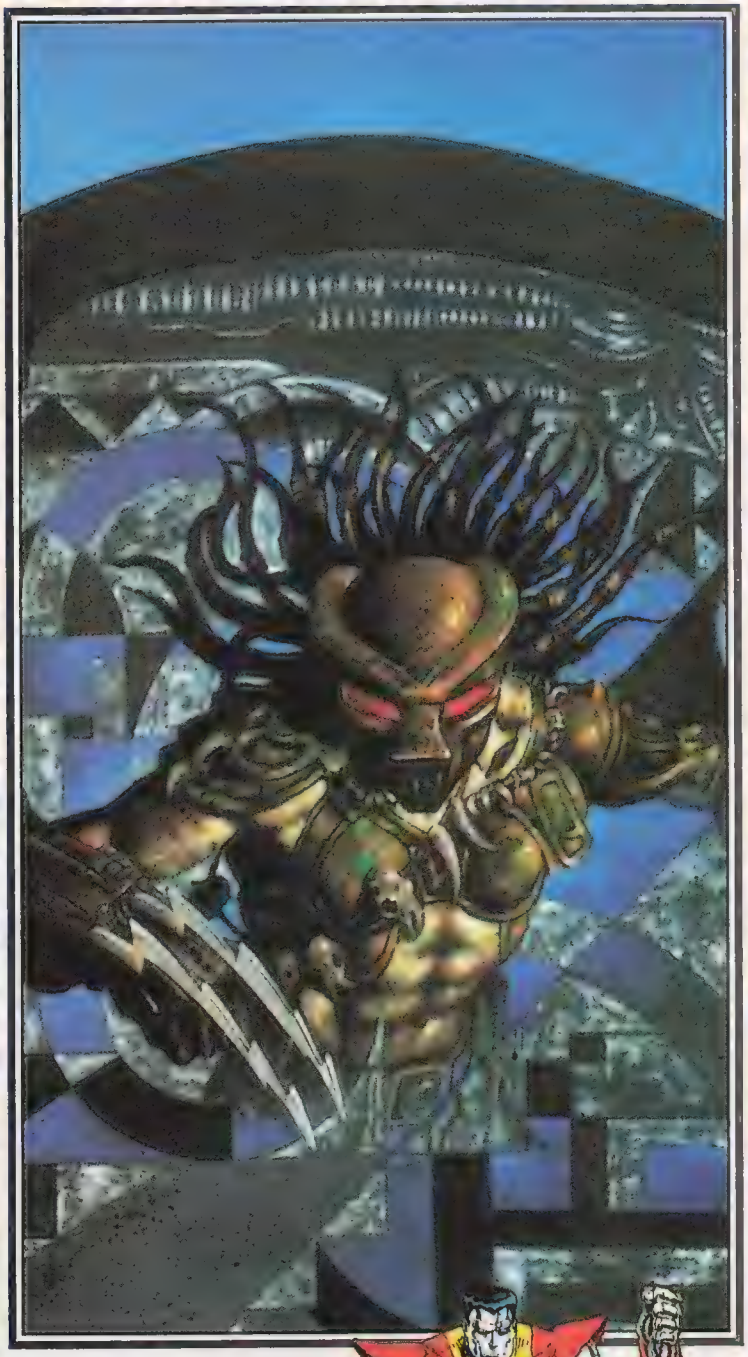
That's about to change.

Debuting in June is a new Aliens/Predator mini-series. It has 12 issues scripted by Claremont and drawn by Jackson Guice, with covers by John Bolton. The Dark Horse-published series will team an Alien queen and a female Predator with Claremont's own creation, Ash Parnell, also known as Renegade.

"They team up against a common foe—swinish corporate executives with hidden agendas and very nasty operatives," Claremont explains. "It's sort of a synthesis of Thelma and Louise, your essential Cameron film, and James Bond. There's a lot of excitement, and high adventure, characterization, surprises, science fiction in its purest sense—I hope. The in-house description is 'Thelma and Louise with serious attitude and really big guns.' The tag line we came up with is 'In space, no one can hear you scream. On Earth, everybody hears—nobody cares.'

"Up until now the Alien stories have all pretty much concentrated on showing you life from the marines' perspective—out on the frontier, the blue-collar aspects of life in the future," he continues. "This is the very high white-collar aspects, sort of Trump Tower in outer space. We establish these giant anti-gravity, heavy-lifting barges designed to carry material from planetary surface to orbit. The corporate, financial, and social elite have commandeered some of them and used them as habitats. It's an airship equivalent of a luxury liner with the structure and dimensions of a small city inside. Imagine Rockefeller Center, a community of tens of thousands of people, in high-altitude flight—with all of the amenities and luxuries of such a community."

But why would anyone want to live in such a community? "Because when you're in the sky, the Aliens can't get you. They don't fly yet," Claremont answers. "On the ground, you're vulnerable. So,



of course, the first thing that happens to the main character, Karen Delacroix (who is in reality Ash Parnall, though she doesn't know it yet), is that she finds herself on the ground in Guatemala and she runs into an Alien nest. What separates the quality folk from the masses in this world is that the quality folk live in the sky. The masses take their chances on the ground."

The series is designed to be open-ended enough to eventually spin off a Renegade series. If at some point the various parties should be interested in a sequel or a follow-on story, that's also possible.

Claremont says he took on the project because it was a different editorial/creative relationship than he had previously dealt with. "This is a chance to write without having to worry about being second-guessed five ways from Sunday or without worrying about what anyone else is doing," he notes. "So long as I don't violate the basic parameters of the Alien/Predator universe—there's a limit to what we can establish about them, and I'm stretching that by establishing a female Predator—I can do pretty much what I want. I can write the kind of characters I want, and that's a freedom I haven't had in a long time, especially as regarding the X-Men. Tom Orzechowski thinks it's some of the best writing I've done in a long time, and from Tom that's high praise, since he and I have been working together for nearly 20 years, including some pretty high-powered stuff."

In addition to the *Aliens/Predator* series, Claremont also has a trio of projects in the works for DC Comics. The first is a long-delayed Superman story, originally intended as the 1989 Action Comics Annual, with art from Michael Golden. He says it should finally see print, in some form, later this year.

Another Big Blue-related concept is a Superman/Wonder Woman Elseworlds prestige mini-series, with art by Dusty Abell. In this version of DC history, Superman arrived on Earth in 1918 and debuted in 1938. It's now 1993, and Lois Lane, age 75, is retiring as chief correspondent for the New York Times, because Metropolis is a 20-mile wide hole in the ground. (Claremont wouldn't explain why.) He did say that World War II did not happen as we remember it. "On Dec. 7, the Japanese attacked Pearl Harbor. On Dec. 8, Superman sank the Japanese navy," he points out. "Germany never declared war on the United States, and it was never defeated in Europe. There are no other superheroes."

"The story is about Superman coming to terms with his own humanity and Lois and Lana (Lang) coming to terms with their own immortality, in a world where the ancient gods of magic are about to make a resurgence, with Lois as their focal point," says Claremont. "When all is said and done, Lois becomes Wonder Woman."

Claremont is also adapting his novel, First Flight, into comics form for DC. The scripts for two issues have been completed.

"I thought I would have more comic-book projects out by this time, but my focus seems to be shifting more and more away from comics," Claremont admits. "I'm finishing the last book in the first series of Nicole Shea novels for Ace, Sundowner, which is scheduled for the summer of 1994. My wife, Beth Fleisher, and I are writing a contemporary dark fantasy for Bantam, which they are slating for a Christmas '94 release, entitled Farewell. John Bolton is doing 10 paintings and 30 black-and-white pieces for it, so it will be an illustrated novel. They're just gorgeous; some of the best work he's done—and where John's concerned, that's saying quite a lot. I also have another project that I can't talk too much about. If all goes well, I'll have three novels out within six or seven months next year, and that's eating up a lot of my time right now."

Claremont says he's doing more prose because he finds it easier to write novels than comics. He adds, however, that it's easy to write comics under certain specific creative parameters.

"If you're willing to work for a company, work on a licensed character, and play by the company's rules as it involves the creative staff and their characters, then you can write all you want," says Claremont. "If you want to strike out on your own and do your own material, the aspect that hamstrings you, if you're a writer, is that you need an artist. The way the industry has structured itself today, there is less incentive for artists to work with writers than for writers to work with artists."

Claremont says because images are more immediate than words, the artist seems to have an easier time making the

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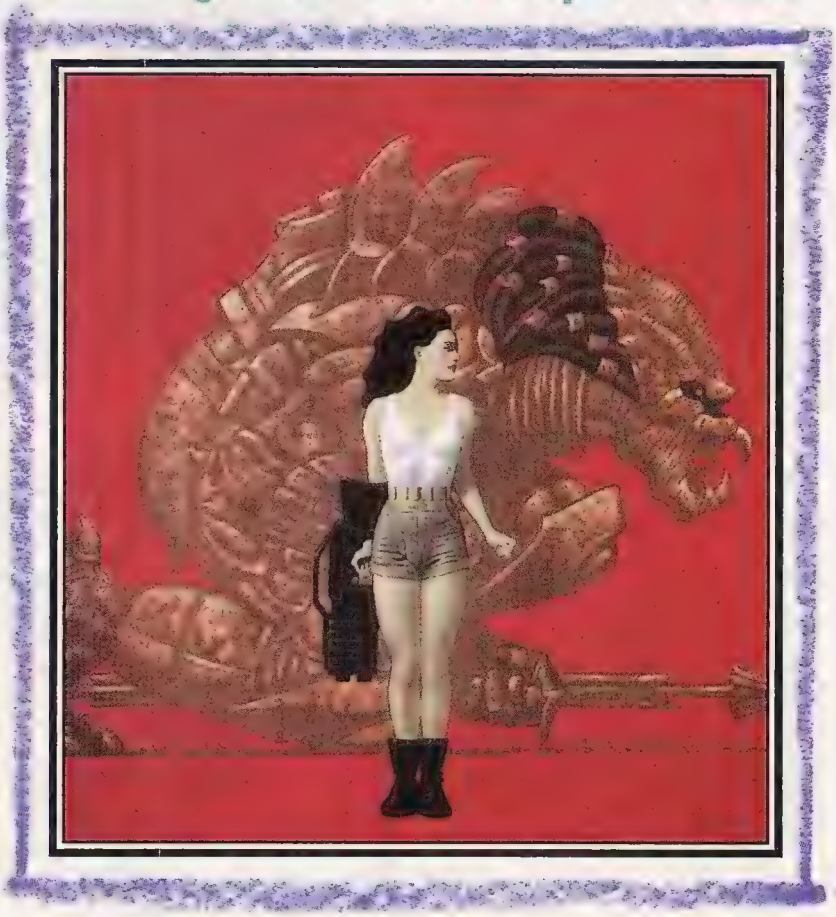

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initial impact and sale to a publisher.

"It is perceived to be much easier for an artist to say, 'I have this great concept. Would you like to work with me on it?' than for a writer to make the same offer in return," Claremont says. "The artist will always be tempted by more options. An artist can go to, for example, Image, with design concepts and a character and a vision, and say, 'I've got this. I want to work with my brother or my best friend.' Or even 'Can you hook me up with someone who can work with this?' And they can look at the designs and the concepts and say either, 'This is great' or 'This sucks,' and go with it.

PHOTO: © 1993 M.C. VALADA

I look at the X-Men and I think, this is my entire working life, and it's taken them 18 months to gut it like a fish...

"A writer can go in with the same or greater level of detail—but not with pictures—and then you're in the position of finding someone who is an excellent artist, but who doesn't mind working on somebody else's stuff," continues Claremont. "At that point there's a whole new level of discussion: Whose book is it, anyway? How do you define the parameters of the new relationship? Is it a 50-50 deal, as some people feel? Is it a two-thirds/one-third proposition, as other people feel? Who makes the greater contribution to the work? Is it an equivalent contribution? Who's in control? These are all questions that have been part of the industry since it began."

Claremont says he discussed the problem with a French retailer earlier this year during a European visit. He asked why writer and artist teams, and creator-publisher relationships, have lasted for decades in Europe. He says the retailer looked at him as if he had just fallen out of a tree, or landed from Mars.

"If it is not broke, why fix it?," Claremont recalls the retailer saying. "If you work with an artist—or an artist works with a writer—and the collaboration meshes and the book sells, why screw it up? If you find a publisher who will pay you what you think you're worth and will give you the support you need and will sell your book and make you successful, why go looking for something more?'"

Claremont says that made him realize that the American comic-book business, from the business side to the creative side (like much of American business), deals only in the short term.

"All of our work, attitudes, and associations are geared to the short term—to producing a little story every month, as opposed to an album a year or one every two years," he says. "More importantly, because the work is wholly-owned by the companies, we as creative talent have no vested interest in it. There is no real reason for a creator to stay on a book, or for a creative team to stay together, or with a publisher, for an extended period of time. Ultimately, they have no stake in the success of the work that they do, other than the immediate reward of sales."

Claremont puts the concept into perspective by discussing the situation that resulted in his unhappy departure from the mutant books at Marvel.

"My feeling is that I was in a position where I was the defining force on *X-Men* for longer than any of the editorial staff had been in professional comics, much less working for Marvel. Yet a change in editor (to Bob Harras) created a situation where all of that credibility, history, and track record meant absolutely nothing. He was in charge. His decision was policy. My responsibility as an employee was to follow that policy or get the hell out of the way."

Part of that situation, according to Claremont, is caused by what he feels is an overloaded, underpaid, under-experienced editorial staff.

"In comics there is no percentage—much less an incentive—for a mainstream editor to have the slightest regard for what the creator wishes, particularly not on a company-owned project," he says. "I've told [Marvel editor-in-chief] Tom DeFalco that I fully believe that a lot of the attitude at Marvel today is that there's so much work, so much demand for material and so much pressure on everybody—who has time to deal with a pain in the ass, even if it's a little pain in the ass? Who has time to work out any sort of thematic or structural friction between an editor and a creator or a writer or artist? If there's static, pull the module and plug in a new one.

"If an editor has to spend a week smoothing someone's ruffled feathers, that's a week when the editor isn't concentrating on whatever other editorial responsibilities he has," adds Claremont "You set up a dynamic where what was maybe an occasional necessity becomes standard operating procedure because, hey, who gives a damn? The audience will buy it, regardless of the creative team, simply because it says Marvel, *X-Men, Wolverine, Ghost Rider;* DC, *Superman, Batman, Lobo* or whatever."

Claremont says comics now seem to be sold almost as brand names, like supermarket commodities. He feels that the product becomes preeminent and that the creators of the product are facilitators.

"With Image, the brand name is Image—whether it's *Brigade, Youngblood, Cyberforce, Pitt, Maxx,* or *Spawn* is, to a certain extent, irrelevant. It's the fact that they're Image! That's what excites everybody and draws them in," says Claremont. "Over time, presumably, you will see people gravitate to *Spawn*, or *WildC.A.T.s*, or *Shadowhawk* or whatever. But in the initial run, Image has a certain caché. Valiant has a certain caché. It's a Valiant book. Who cares what it is beyond that? Ask someone, 'Who draws *Rai*? 'Who writes *Harbinger*?' I don't know. That's the point—the commodity is important, not the people who actually create the work. It's *Superman,* not Louise Simonson and Jon Bogdanove, not Dan Jurgens and Brett Breeding, not Roger Stern and Jackson Guice, not Karl Kesel and Tom Grummett. If you look you see who the creators of the different books are, but all you're really looking for is the 'S': *Superman*, not *Superman* by so-and-so."

All this has led, in Claremont's view, to a confused market for comics—one in which individual titles become impossible to differentiate.

"I was telling DeFalco last week that you go to a store and look at the rack and

it all blurs together," he says. "There's nothing to differentiate, on a individual stylistic basis, one Marvel book from another. It all blurs together into one giant, amorphous, primal shout—which is fine, if it works. It's not what attracted me to comics, it's not what kept me attracted to comics, it's not what got me into writing comics. But as [DC editor] Archie Goodwin is fond of saying, 'What do we know? We're the guys who walk around telling people storytelling is important, characterization is important, knowing how to draw is important.' You could make the case that, 'Not anymore,' or at least not at this moment in time."

Claremont believes the continuing emphasis on "events" in comics, such as special issues and crossovers, has led the business to be dominated by marketing rather than editorial. He feels that puts the writer at a disadvantage.

"You find yourself in a position where it isn't feasible to do long-range plots because you don't have any time to build up a rhythm or a momentum, or any sort of long-range enthusiasm. It's all short-term staccato bursts because you need to punch up this quarter, the next quarter, the quarter after," Claremont says. "You can't take your time to develop anything that may have a big payoff at the end because who can wait? We have other responsibilities. The minute you begin to integrate all the various books, the writer becomes less and less of a factor and the editor becomes more and more preeminent. The editor is the person, presumably, who knows all the directions, who is aware of what everybody is doing, who can say 'no' when people step on other people's toes. It's a very short step from that to saying, 'Okay, you go here, you go there, you go there. This book goes that direction; I want this to happen in this book.'

"Suddenly, as a natural evolution, the writer is not the person who writes the book, the writer is the person who does what the editor tells him to write the book—and you're back to the situation you had with Julie Schwartz and Mort Weisinger and the classic DC editors of the early '60s," Claremont continues. "There, you walked into the editor's office and he'd say, 'This is the story I want in *Superman* this month'. He'd give you the basic outline and you'd go home and you'd write it. Basically, you did what the editor told you and you had no individual voice or lasting effect of your own. You may goose in some stuff around the edges, you may throw in a line or a scene or a character that speaks to you, but these are grace notes on a symphony that's being written, fundamentally, by someone else. Life is too short. Why should I—or anybody worth the name—waste their talent executing someone else's vision, especially when you get into the moral question of why the person whose vision you're executing doesn't go write his or her own stuff?

"It's not even to say that this is an overall good or bad thing, because the same description I've just made, in very broad brush strokes, is to [*Superman* editor] Mike Carlin as much as to [*X-Men* editor] Bob Harras," Claremont admits. "It may be that the universe that Carlin is defining in *Superman* is far more cohesive and contained than the one that Harras is trying to define in the mutant titles. On the other hand, Carlin seems able to establish positive creative relationships with his people."

Claremont says Carlin may be the exception, rather than the rule.

"What you have now are editors, in a lot of cases, who do not view themselves as facilitators but who view themselves as active participants in the production process," says Claremont. 'They say 'I am going to tell you what the story is. I am going to decide the direction of the book. You will help enable us to get there'—rather than the writer coming in and saying, 'This is where I want to go' and the editor saying, 'Okay,' or not'. If you want to hire a writer to write the book, let him write it. If you want to write the book yourself, do that. Don't sit there and wear both hats. You can't. It's wrong.

"The perception may be that, in a time when you cannot guarantee the quality of the writers, when you have to hold together a vastly expanding, convoluted, Gordian knot, cats cradle of continuity—maybe this is the only way they figure they can do it," Claremont continues. "I think it's wrong. I think you end up with a lot of second-rate work. By the same token, none of the people involved—save perhaps the editorial staff—have any long-term vested interest in what they're doing. It doesn't really matter what the work is—it could just as easily be making cars. You're producing stuff, you're not creating anything. It's the illusion of creation."

The situation has made it difficult not

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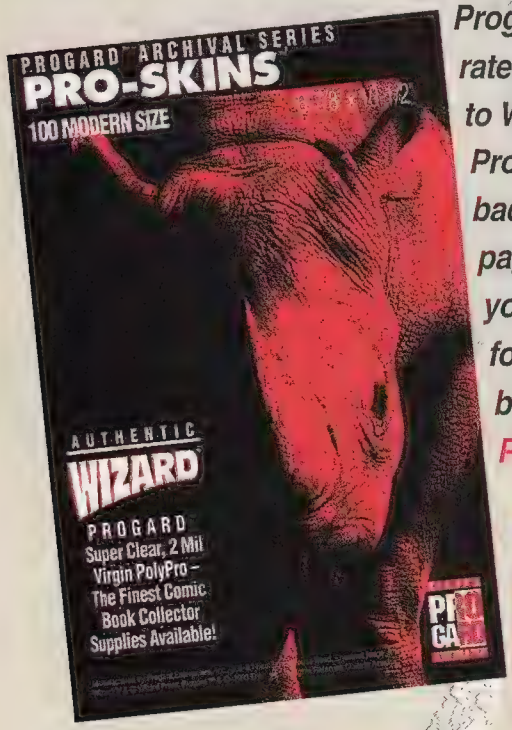

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only for Claremont to enjoy writing comics, but also to enjoy reading them. He finds it hard to find stories that interest him as a reader and make him want to come back for more. He feels it's all a lot of shouting.

"I grant you that that's at odds with a lot of the audience. You go to conventions and signings and kids are saying, 'Whoa! Did you see this? I love what's happening in *Wolverine*!'," says Claremont. "Fine. But for me a lot of the books aren't what they were, and I'm left with the attitude, why bother?"

Claremont admits, however, that even the best writers and artists can take a different view—and he respects that.

"Some people can view it as just pure pride in their work. I know Peter David takes tremendous pride in the work he does at the moment he does it, but once he leaves a series he doesn't care what happens next because there is not an ongoing relationship," says Claremont. "There are times I wish I could divorce myself that completely, especially from the *X-Men*. I look at that and I think, this is my entire working life, up until two years ago, and it's taken them 18 months to gut it like a fish, to trash the characters, to kill off a tremendous amount of the context and cast, and to turn it into, to me, a parody of what it was. Why subject yourself to that again? Why should anyone? Basically, you reduce it to, 'I'll do it for the money. Slash and burn—I'll take a series for a year.'

"This gets back to what I was saying before about the French. If you figure I'll draw whatever is hot for the time that it is hot and then move on to something else and that'll pay the mortgage or put the down payment on a house, why bother sticking around longer?" he says. "I'm sure this is part of the analysis Jim Lee made after I left. If I was that expendable, given the amount of time I had put in at Marvel and the value I had given them, why should he stick around for 15 years? Why should he waste the best, most marketable creative years of his life in a situation where he was totally expendable? There was no reason why he would not go off and do Image at that point.

"The worst thing that could happen was that it would bomb and he'd have to go back to Marvel. They'd take him back and pay him handsomely," Claremont adds. "But if Image succeeds—as they seem to have done—they have changed the shape of their lives. They have given themselves something that they have a stake in, that will reward them long after they stop penciling or writing. For that alone, I think what they did is very commendable."

Speaking of Image, whatever happened to its project, *The Huntsman*, that Claremont was supposed to work on?

Comics, for the freelancer, seem to have become more deal-making than story-making.

"Originally, *Huntsman* was intended for me and Whilce Portacio," he explains. "I sent Whilce a proposal in December, 1991. If things had come together the way Jim (Lee) and I discussed them, I would have been part of the original core group. But Whilce decided he would rather do his own concept, *Wetworks*.

"The problem that developed with *Huntsman* was that all the artists who were considered for doing it were either doing X-Men or offering their own material to Image," Claremont continues. "Once again, if you come in with a concept that has visuals already attached, you can almost subsidize the creation of the book on the trading cards alone. If I came in with a complete set of visuals for *Huntsman*, Jim could presumably sit down, craft a sidebar to their card deal, and [snaps fingers] six months later the advance on the Huntsman cards would subsidize the mini-series which would subsidize the ongoing series. If you find somebody to create the visuals, you have to discuss the ownership—and what do you do if the person who creates the visuals is not the person who ultimately draws the series? Then you're talking about bringing someone in on a work-for-hire basis because that person will be working on material on which the controlling rights are held by someone else.

"Todd McFarlane has engaged Alan Moore, Neil Gaiman, Dave Sim, and Frank Miller to write issues of *Spawn*. I would love to engage Todd, Jim, Marc Silvestri, Larry Stroman, and Dale Keown to draw issues of *Huntsman*. I don't think it's going to happen anytime soon, because why should they? It is very much an artist-based company."

In closing, Claremont laments that comics—for the freelancer—seem to have become more deal-making than story-making. "After awhile, you get tired of hustling, of trying to negotiate, of the aggravation of trying to set up a deal," he says. "You have to cut a deal between the creators before you can go to a publisher. The negotiation never ends, and if it doesn't work out you've wasted all this time and energy and none of it was involved in producing comics. It comes down to how many compromises you're willing to make along the way. If you're willing to make the right number of compromises in the right circumstance, you can probably generate a fairly lucrative career.

"But it all comes down to compromises" Claremont reiterates, "and I think I'd rather write books." ☆

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JOE QUESADA

Comicdom's rising star talks about his work from The Ray...to Batman... to X-Factor

CLIMBING TO THE TOP

By Greg McElhatton

WIZARD: You seemed to literally appear out of nowhere with your work on *The Ray*. When did you first start working in comics?

QUESADA: I kind of did appear out of nowhere! My first job was at Valiant as a colorist, back when they were publishing the Nintendo comic books. My first penciling job was a pin-up in one of the Nintendo books. I also penciled a second pin-up and a 10-page story, but they never got printed. Valiant was having budget problems and laying off staff at the time. Since I was one of the newest people there, I got the ax.

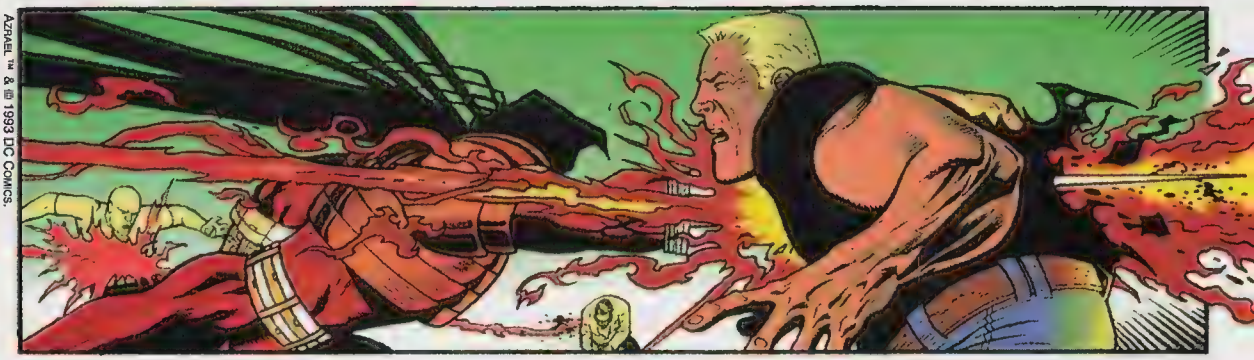
I had enough money for about a month and a half or so to pay my rent and live on before I had to find another job. During that month and a half, I put together a penciling portfolio. I had never done a portfolio before, because I was an illustration major.

I essentially walked up to DC and got introduced to Jim Owsley, who was one of their newest editors at the time. He only had two books that he edited, and I got hired to do a cover for him. I was so excited, I brought in the cover the next day. Jim looked at and said, "Thanks, that's great! I have no other work for you to do." I started looking at him with these really sad eyes, and he took pity on me. "OK," he said, "go wait out in the lobby and I'll see if I can put you in touch with another editor".

I sat in the lobby, and while I was there, an artist called Jim and told him that he couldn't work on *The Ray* after all. The next thing I knew, I had the job! So my career has really been one lucky break after another. Two and a half years and 50 pounds later, I haven't stopped working in comics.

WIZARD: You've recently taken over penciling *X-Factor*. What made you want to work on this one book in particular?

QUESADA: I always wanted to work on one of the top books in the market,



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as a sort of a career or creative pinnacle. Working on *X-Factor*, or any of the X-Books, or Batman was my goal for quite a while. When Dennis O'Neill offered me the chance to work on *Batman: The Sword of Azrael*, I started foaming at the mouth!

WIZARD: I take it he took that as a "yes."

QUESADA: Oh, definitely! Around that same time I was telling Bob Harras that I wanted to work on an X-Book. Bob called me and said there might be an opening on *X-Factor*, and would I be interested? The chance to work with Peter David on *X-Factor* was a dream come true for me, and I agreed to work on it. Later that same day, I got a call from DC and they told me that there might be an opening on *Batman*! I had already told Bob that I'd work on *X-Factor*, so I had to turn down *Batman*. The two books are as different as apples and oranges, but I'd be happy to do either.

WIZARD: Peter David has since left the writing helm of *X-Factor*. How do you feel about this sudden shift in writers so soon after you took over the book?

QUESADA: Sad, more than anything else. It was a funny thing, though, because it wasn't due to any one thing. I don't think there were any real hard feelings from anyone involved in the mess. Peter couldn't work with the scheduling and the crossovers that are part of the X-Books. He's a real storyteller, and he couldn't feel justified working on the book with having to stop storylines early and work on the crossover of the month. The problem is, the editors are stuck with doing the crossovers because they make a lot of money for Marvel, and Marvel wants to see more of it. He'll probably still work on some mutant projects, some mini-series with the various X-Factor members, for instance.

WIZARD: Has a permanent writer for *X-Factor* been chosen?

QUESADA: Not yet. Scott Lobdell will step in for at least three issues, but beyond that, no one's really sure. I keep calling up and asking if they've chosen a new writer, but so far, no such luck.

WIZARD: What are your own personal plans for *X-Factor*?

QUESADA: My plans? To make it the absolute best X-Book on the shelf! It's a real challenge to start off at the lower rung on the X-Men ladder, so right there it's something hard to work with. Unfortunately, one of the big draws to the book, Peter's writing, isn't there anymore for me to bounce things off of. I want to make the book very visually exciting. We'll be introducing some new team members, changing the team look with things like new costumes for some of the members, and there'll be a completely different atmosphere.

WIZARD: Will the upcoming crossover tie into the changes in *X-Factor*?

QUESADA: Not really, no. *X-Factor* kicks off the crossover in May, but most of the really big stuff happens over in *X-Men* and *Uncanny X-Men*. One thing you will see in *X-Factor*'s issue is the return of the character, Random.

WIZARD: I take it the readers wanted to see more of Random?

QUESADA: Oh, yeah. The reader response was incredible. I mean, the guy showed up for something like 10 pages, and we got tons of letters asking for more Random. There's even talk of a Random mini-series, if you can believe it.

WIZARD: You're also working on the DC/Impact book, *Crucible*. What was it like working on such a different style book?

QUESADA: I hardly even did anything with *Crucible*, to be honest. They called me up and asked me to work on the book because they wanted some dynamic storytelling. I was so swamped at that point that I couldn't possibly take another assignment, and told them. They promptly turned around and asked if I could at least do the breakdowns. I wasn't sure about that at first, until they said that all I'd have to do were stick figures. So, I drew a bunch of little stick figures and sent them off to Chuck Wojtkiewicz to use.

WIZARD: Switching tracks for a moment, you've worked with a selection of writers and editors in your career. What kind of involvement do you have with the writers and editors when you're working on something? Is working on something like *Azrael* different from *X-Factor*?

QUESADA: I've experienced quite a wide variety at this point, from Marvel to DC to Valiant to Dark Horse to Topps to Image, drawing comics, covers, and trading cards. It's always different, from book to book. I find great pleasure in working on a book where the editor is involved a lot with the direction of the book and is always on the job and at the top of things. I myself like to be on the phone all the time and in communication with the people I'm working with. If you ever get stuck with a bad editor, it's basically creative hell.

I've had been lucky and have had nothing but good experiences. If the machinery is working well from all sides, you get a good, good comic book. *Azrael* is something that I can hold up and be really proud of. The story, the inks, the colors, the letters, the editing—everything was extremely well done. It was the involvement of everyone involved that let us make each other look really good.

WIZARD: Will your workload be changing in the near future? Right now you're working on *X-Factor* and *Solar* covers, but what else should we watch out for?

QUESADA: While I'm working that stuff, I've got three other projects I'm working on. For Valiant, I've got *X-O*

Manowar #0, which is going to look very nice. I'm also going to be involved in the upcoming Valiant/Image crossover, working on the Valiant half. I can't say what part I'm working on yet, but glancing at what's planned, it's going to be very interesting. I also just finished a very large design project for DC, and yes, it is Batman-related.

WIZARD: Does it have to do with the "Knightfall" storyline running in the Bat books right now?

QUESADA: Yes, but that's really all I can say about it right now. It's going to be one of the biggest events of the year, and it was a lot of fun to work on. I've always been a big Batman fan, and this is something that I just had to get involved with.

WIZARD: While we're on that note, do you have any sort of dream project? Is there any one thing you've been wishing that you could work on? You've already mentioned that you're a big Batman fan.

QUESADA: Well, when I first got started in the comic industry, my only goal was to draw Batman. What got me excited about comics and Batman was Frank Miller's *Dark Knight Returns.*

WIZARD: I have a lot of friends who would agree with you on that.

QUESADA: [laughter] Oh, definitely! As a kid, I read comic books, but then I discovered girls. That was end of comic books for me. I was reintroduced to comic books by a friend who said, "Hey, you're an artist, you should draw comic books." I told him that comics were just for kids, and he replied, "Not anymore," and handed me a copy of *The Dark Knight Returns.*

I read it and was completely blown away, and went to a comic-book store. I looked at all of the comics on the stands, and I only had enough money with me to buy one comic. In the end, I decided on a book which had a cover that grabbed me, which was *Watchmen* #2. That was my introduction to comic books.

WIZARD: What a way to get hooked.

QUESADA: Oh, yeah! Batman was the first and foremost character that I wanted to illustrate after that. I've worked on some Batman projects since then, but there are so many good characters, so many different things to work on. But when someone asks me for the ultimate project, there are only two things in my mind, and both are so lofty I don't think I could ever do them.

The first one is that whenever I have a friend who I want to introduce to comics, I'll show them something like *The Dark Knight Returns*, *Watchmen*, or *Sandman.* I'd love to do a four-issue arc or a comic book that has the same impact on people that can be held up that way those comics can.

I've also created characters for DC, Valiant, and Marvel. I've been really happy with the characters that I've created, but I don't want to create a thousand new characters. My other dream would be to create a character that lasts like Spider-Man or Batman. Will it happen again? I don't know. Will it happen to me? I certainly hope so! If I could do those two things, I'd retire tomorrow.

WIZARD: While we're talking about dreaming the impossible dream...

QUESADA: [laughter]

WIZARD: ...if you could go back and change any one thing that you've worked on, would you?

QUESADA: Oh, yes! I'd rearrange my scheduling. I fell into a very bad, typical pitfall for people who are new to the comic industry, and that's overcommitting. The phone was ringing off the hook when I first started rolling, and everyone was offering me things. *The Ray* has been one of my favorite projects, and I wish DC had followed up on it. I also wish that I had finished penciling the book, since I only did breakdowns on the last two issues or so. I really wish I could have finished the whole thing off.

WIZARD: Well, at least we'll have the upcoming *The Ray* trade paperback, which might spark some interest in the character.

QUESADA: Actually, no. The collection's been put on hold, because the proposed monthly series fell apart. It's a shame. From the editor to Jack C. Harris to Art Nichols, we were all saying, "Gee this is fun!" We were all hoping for a full-page ad or something promoting the book. And there was nothing! Absolutely nothing! And people were looking at it and saying, "Is that an Impact book?"

WIZARD: What scares me is that I remember people saying that when it first came out.

QUESADA: Exactly. *The Ray* started as a pet project for Jim Owsley. I had to help redesign the character with Jack and Jim. Jim told me, "I love the fin, you have to keep the fin." So, we kept the fin. That, and the name. So, the three of us started banging ideas around, and the Ray was born.

I love to bounce ideas off of people. I've been working on character ideas with Bob Layton, and it's always a blast to go over to the Valiant office because it's almost like a roundtable discussion. Looking at Valiant and Image, they're almost the antithesis of each other.

WIZARD: I guess it's only natural they'd have a crossover.

QUESADA: [laughter] They really are different, though. One company is playing to visual-oriented people, one to literary-oriented people. Image is very big, very in-your-face type superheroes. Valiant's much quieter, and more into character development. You'll notice that there are virtually no capes in the Valiant Universe, because there's been no need for a cape.

Looking at the two companies both doing so well, it shows there's room for both in the market. As long as you do it right, it'll work either way. ☆

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AN X-CRUTIATING STRUGGLE

Varied villains have spent 30 years trying to conquer the X-Men

BY CHRISTOPHER GRIFFEN

As we embark upon the 30th anniversary of the X-Men, let us take a moment to remember the folks that got them there. No, not Professor Xavier, the respected mutant activist, founder, and teacher of Xavier's School for Gifted Youngsters. Not Stan Lee and Jack Kirby, the creators of the X-Men, though they certainly deserve their share of the credit! Let us recall those who are really responsible for the existence of Marvel's Merry Mutants: the infamous rogue's gallery of supervillains that keep the X-People busy month after month!

For 30 years, comics fans have been entertained with stories about the struggles of Xavier's students who fight those mutants who would deny an opportunity for Homo superior to peacefully coexist with Homo Sapiens. During the course of this three-decade-long story, our heroes have fought against such menaces as the Brotherhood of Evil Mutants (both the original group and two more recent rosters of mutants who would dare to put the word "evil" in their nom de plume), the Hellfire Club, the Sentinels, the Upstarts, the Mutant Liberation Front, and of course, Magneto, the self-proclaimed Master of Magnetism, perhaps Marvel's most powerful, complex, and oft-times sinister supervillain.

What makes the X-Men and their villains so unique is that they all have a different way of looking at the same problem. What is this problem, you ask? Why, the Mutant Problem, of course! In the world so carefully crafted by Stan Lee, Roy Thomas, and their illustrious successor, Chris Claremont, mutants are feared and hated by society at large. As more and more mutants appear in the world, the fear and hatred grow. A multitude of mutant groups have formed with divergent approaches of dealing with the plight of being a mutant. Standing at the pinnacle are those who would make peace with humanity. They are ones who seek to bridge the gap between mutant and human, between Homo superior and Homo Sapiens. Among them are the X-Men, X-Factor, X-Force, and Excalibur, four organized teams of mutants who fight for the hope that one day anti-mutant prejudice (indeed anti-anyone prejudice) can be defeated and the two breeds of mutant and humankind can coexist in peace.

But we're not here to talk about the goody two-shoes types, are we? There are many mutant groups in this world that have a slightly different approach to dealing with the mutant problem. Some are violent and destructive (Apocalypse, the Mutant Liberation Front, the Brotherhood of Evil Mutants); some are

SENTINEL, MAGNETO © & ™ 1993 MARVEL ENTERTAINMENT GROUP, INC.

devious and calculating (Mr. Sinister, the Upstarts, the Hellfire Club); some are confused or misunderstood (the Morlocks, Magneto); and some are just plain mean and vicious (Sabretooth, the Marauders).

Among the persistent villains of the Silver Age who continue to battle the X-Men are Magneto, the Juggernaut, Mesmero, Sauron, the Blob, Mastermind, and those mutant-hunting robots, the Sentinels, in their many incarnations and with their many masters. These classic villains have given way to such modern-age notables as Apocalypse, Mr. Sinister, Stryfe, Deathbird, Sebastian Shaw and the Hellfire Club, the Brood, the Morlocks, Sabretooth, the Marauders, the Shadow King, Cameron Hodge, and Dark Phoenix. These are but the most prominent villains of a much larger group the X-Men have faced in battle.

Let us take a close look at those villains who continue to battle the X-Men and those whose paths they are bound cross again in the immediate future.

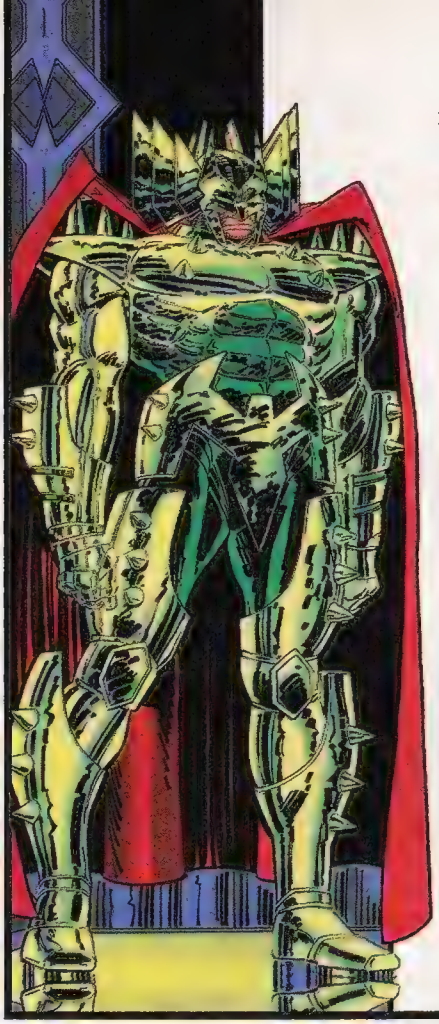
MAGNETO

The first and foremost of the X-Men's villains is that would-be world conqueror, that X-emplary X-villain, Magneto! Always playing Malcolm X to Prof. Xavier's Martin Luther King, Magneto sees the need to crush humanity under his heel to save mutantkind. While Xavier pursues the dream of peaceful coexistence with mankind, Magneto sees no such course. He professes mankind's desire to kill and enslave mutants, and therefore follows the credo, "Do unto humans before they do unto you!" His fear of persecution is well-founded. As a prisoner in the concentration camps of Nazi Germany, Magneto, then known as Magnus Maximoff, learned the true meaning of oppression. He learned then that the only way to defeat your enemies is to vanquish them completely. His goal of world domination did not stem from megalomania or insanity, but from what he perceived as the only way to make life bearable for Homo superior—the utter defeat and enslavement of Homo Sapiens! Magneto is not entirely selfish, however. He wishes to protect not only himself, but his people, the mutants, from the prejudice and violence wrought upon them by humanity.

Magneto has not always sought world domination, however. During the absence of Charles Xavier (who, near death, left this earthly sphere for the Shi'ar Empire, seeking a cure for a terminal illness), Magneto led Xavier's New Mutants for a brief period. Eventually he discovered that he was unable to fill Xavier's shoes, and returned to his old ways. Hints of Magneto's homicidal nature began to reappear in *Uncanny X-Men* #275, as he killed the evil Zaladane, declaring first, "I am not Charles Xavier. I will never be Charles Xavier. I was a fool to try. As he was, for believing I could succeed." The way of the sword is all too familiar to Magneto.

In the first three issues of the new *X-Men* title, we see Magneto in a dire confrontation with the governments of Earth. In the end, he appears to have been slain, and his Acolytes live on to call Magneto a martyr. The existence of the Acolytes is testament enough to the power and charisma of Magneto. After all, it isn't every supervillain who has established a cult of personality! But is Magneto truly dead? Come on, X-ophiles! Do you truly believe that Marvel would kill off one of its most powerful and complex supervillains? I think not. As issue #300 of *Uncanny X-Men* shows us, we have reason to believe he still lives. Remember Magneto's

WHAT MAKES THE X-MEN AND THEIR VILLAINS SO UNIQUE IS THAT THEY ALL HAVE A DIFFERENT WAY OF LOOKING AT THE SAME PROBLEM.



Stryfe © & ™ 1993 Marvel Entertainment Group, Inc.

parting words to Charles Xavier: "Perhaps it's best it end this way, Charles...for if we were ever to meet again...I would have shown you no mercy." I have little doubt Mags will have an opportunity to make good on that pledge. Have you?

THE ACOLYTES
(ESPECIALLY FABIAN CORTEZ)

And how 'bout them Acolytes, anyway?! Fabian Cortez martyred Magneto when he fired the plasma bolt that felled Asteroid M, sending the Master of Magnetism to his apparent death. With Mags out of the way, the complete obedience of the Acolytes fell into Cortez' hands. Their fanaticism will no doubt serve Cortez well. As a member of the Upstarts, Cortez needs all the power he can muster, and the zealotry of the Acolytes could be his ace in the hole. Since his mutant power enhances the mutant powers of others, the more Acolytes the better, as far as he is concerned. With backstabbing compatriots like Trevor Fitzroy and Shinobi Shaw to contend with (not to mention the mysterious fourth partner, Siena Blaze), he had better watch his back!

THE UPSTARTS

The Upstarts, perhaps the wealthiest, most decadent mutants in the world, have designs on ruling the planet! With the omniscient Gamemaster overlooking their operation, the Upstarts have an edge on every other player on the board. It must be nice to have someone on your side who is in tune with every living thought on the planet. Of course, sorting out those thoughts in a useful pattern is quite difficult for the mysterious Gamemaster. Fortunately, he does not share the dreams of conquest that his cohorts do. Rather, he clings to the Upstarts for the power of their egos, which distract him from the fray of telepathic input that constantly flows into his brain, threatening to drive him insane. Ironically, the egos of the Upstarts are the only thing which keep the Gamemaster from going over the edge, while his unique mutant power is what gives the Upstarts their edge! The Upstarts must take caution, however. The Hellfire Club's Selene has designs of her own regarding their fate.

MR. SINISTER

With a name like Mr. Sinister, you have to be bad! A strategist to the last, the heartless Mr. Sinister has been scheming since before Prof. Xavier formed the original X-Men. He was the unseen owner of the orphanage in which Scott Summers, a.k.a. Cyclops, the leader of the X-Men, spent his youth. When Prof. Xavier took Scott out of Mr. Sinister's grasp, a wrench was thrown into his machinations. Mr. Sinister managed to regroup and form a new plan, however. He cloned Jean Grey after her apparent death as the Phoenix, and recreated her as Madelyne Pryor. Madelyne and Scott, both under Sinister's mind control, were fated to meet, marry and bear their only son, Nathan Christopher Charles Summers. Their offspring was fated to become more powerful than either of his parents, and we can only guess what, dare I say, sinister plan he had for young Nathan. Is it possible that Nathan's departure into the future, by the grace of the mysterious Askani, was part of Mr. Sinister's plan? What of the diametrically opposed personalities—Stryfe and Cable—this event has created? What manipulations does Sinister have in store for the besieged X-Men, now that he has returned from the dead? All these mysteries will no doubt be revealed in time. It is up to the X-Men to somehow be one step ahead of him this time. How can they do this? No doubt they'll need a friend in high places...or from a future timeline!

STRYFE

The mysterious one himself! Perhaps only his clone, Cable, can claim to be more enigmatic. Stryfe has dogged the heels of Cable since their arrival in our timeline. The Mutant

The Upstarts © & ™ 1993 Marvel Entertainment Group, Inc.

Wolverine, Apocalypse © & ™ 1993 Marvel Entertainment Group, Inc.

Liberation Front was Stryfe's tool for destruction and terror. Forsaken in the X-Cutioner's Song affair, the MLF is now a leaderless body of mutant misfits. If anything marks Stryfe's personality, it is his ability to manipulate and sway others to his cause. What that cause is, however, is a mystery. Stryfe has proven to be at least as powerful as Cable, and most of his mutant powers are yet unrevealed! We know that he is the son of Scott Summers and Madelyne Pryor, but what of his hatred for his parents? When Scott sent his son off into the future, it was to save him from the techno-organic virus with which Apocalypse had infected him. Stryfe believes he was cruelly abandoned and seeks revenge on his parents. His motives are twisted and demented, but why? Who convinced him that his departure from the present was anything but the most noble of deeds? His steadfast beliefs that Scott Summers and Jean Grey are guilty of sending him to a lonely deprived existence seem to be cast in iron. There are many unanswered questions about Stryfe.

In the conclusion of the X-Cutioner's Song, Stryfe and Cable are apparently destroyed. You can bet the farm this "death" will last no longer than Magneto's. Stryfe will be back, and no doubt with a vengeance! As we learned in Stryfe's Strike File, this chrome-plated baddie has designs on every player in the game. Watch out, mutants!

APOCALYPSE

What can be said of the world's oldest mutant? The foremost proponent of mutant evolution, Apocalypse seeks to hasten the next step of natural selection! A devout Darwinian, Apocalypse believes that only the strong should survive among the mutants, and the survivors shall rule the world. In his most recent encounter with the X-Men, Apocalypse found himself allied with them by circumstance. Both are in contention with Stryfe. The X-Men needed Apocalypse to save Xavier from the techno-organic virus that had beset him. Apocalypse, having lost the loyalty of his Dark Riders, needed the X-Men to help him battle Stryfe.

Having survived by the skin of his teeth, Apocalypse will no doubt go into hiding and continue to recover from the sound beatings he has received in the recent past. Evolution won't have to wait for the big "A", though. He'll be right there, ensuring that only the fittest survive!

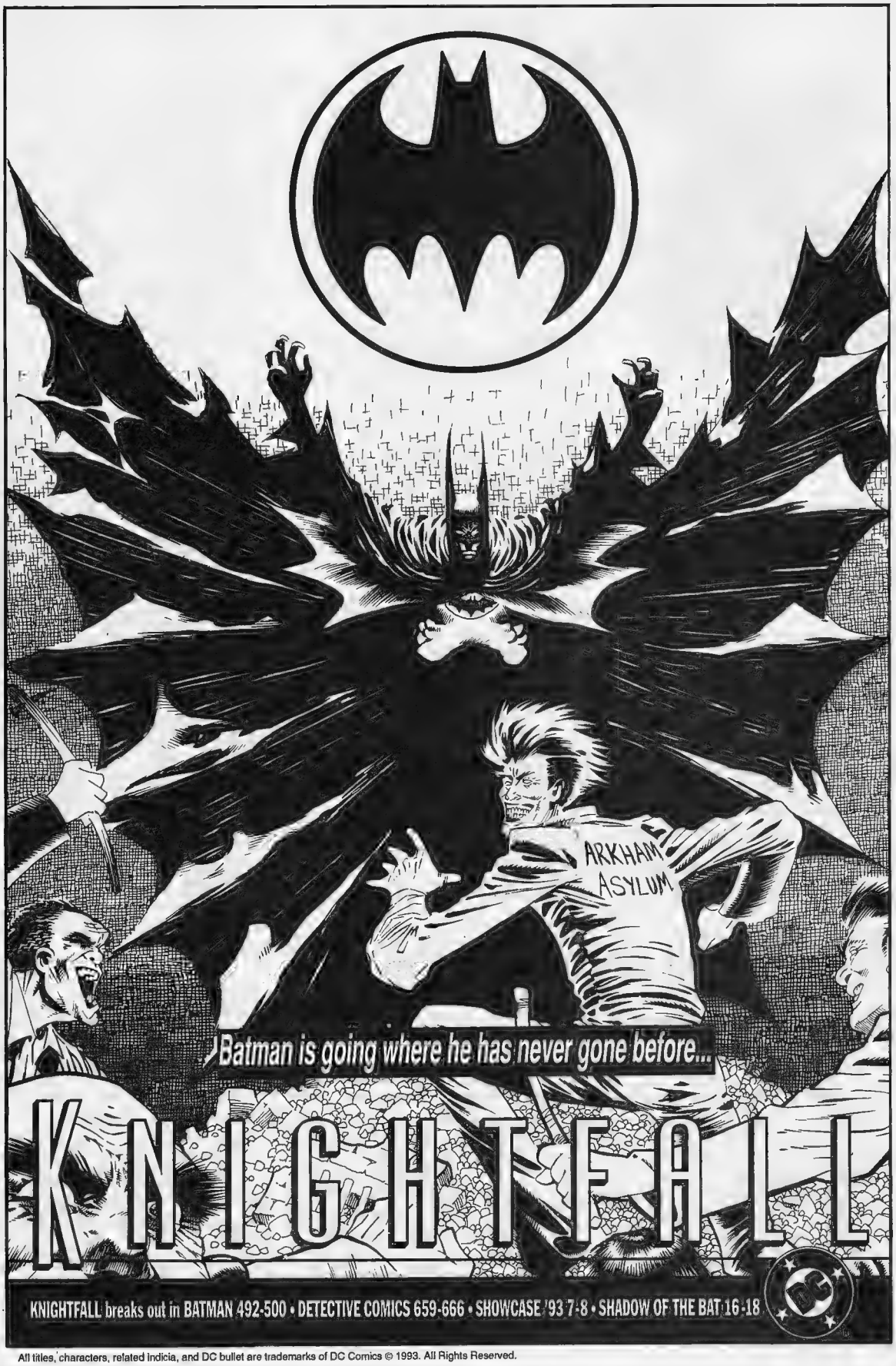
SABRETOOTH

This brutish villain will stop at nothing to get what he wants. Whether he's selling to the highest bidder, or doing it for free, there's no one better at mixing it up than Sabretooth! As a Marauder, he helped to wreak havoc and kill dozens of innocent mutants. As Creed, Wolverine's fellow agent in the Weapon X project, he was a crack assassin. In many ways, Sabretooth was the most successful Weapon X project. He kills without compunction and he enjoys it. He got the dirty jobs done. On his own, he's just plain dangerous and unpredictable. This villain could best be described as Wolverine's dark side. While Wolverine represents savagery with restraint and nobility, Sabretooth is uncontrolled ferocity with an attitude. Sabretooth is a constant thorn in the X-Men's side, turning up time and again, and always on the other side of the fence. Who knows whose service he'll end up in next.

Well, there you have it! The darkest and most dastardly villains of the X-Men. Though their methods vary greatly, they have one thing in common: they're fighting to survive in a world that hates and fears them. While the X-Men struggle to make things right between man and mutant, they face hordes of villains who seek to dominate and destroy humankind. It is an unending battle that will continue as long as prejudice and injustice continue to deny mutants their rightful place in the world. ☆

Mr. Sinister © & ™ 1993 Marvel Entertainment Group, Inc.

WITH A NAME LIKE MR. SINISTER, YOU HAVE TO BE BAD!



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Amazing ART

The Showcase Of Future Comic Book Illustrators of America!

ALIEN™ & © 1993 20TH CENTURY FOX. POOF THE WIZARSD ™ & © 1993 WIZARD.

Walter Blakeslee
Elkridge, MD Age: 23

Hey, check it out! Every month, Image, Valiant and Wizard will award a limited edition Gold Foil title to the most artistic or creatively rendered entry dealing with their respective properties or themes. So what are you waiting for? Sharpen those pencils and good luck!

All you need to do to enter Wizard's Amazing Art Contest is send your artwork with your name, address, telephone number and age to:

Amazing Artists
c/o Wizard Press
100 Red Schoolhouse Rd., Building B-1
Chestnut Ridge, NY 10977

Submissions can be on any form of un-lined paper or poster-board, and can be in any medium (oils, crayon, line art, etc). Neon or metallic inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend or roll artwork--mail them flat to avoid damage. All submissions are non-returnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the all contests, and all decisions are final. Good Luck!

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Bill Thomson
Bristol, CT Age: 29

DIEHARD ™ & © 1993 ROB LIEFELD.

Renier D. Rosario
Chicago, IL Age: 18

REN & STIMPY ™ & © 1993 NICKELODEON

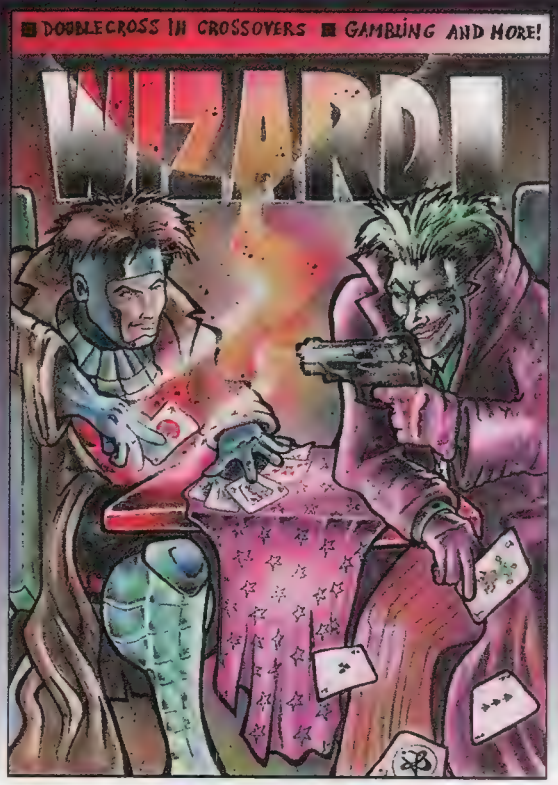
Alex Kirwan
Duluth, MN Age: 15

NAMOR ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Luis Nunez
New York, NY Age: 22

BLACK LIGHTNING ™ & © 1993 DC COMICS.

Brian L. Coleman
Petersburg, VA



GAMBIT™ & © 1993 MARVEL ENTERTAINMENT GROUP. JOKER™ & © 1993 DC COMICS.

Juan Díaz
New York, NY Age: 22

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Jeremy Wilson
Kankakee, IL

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Sean Clark
Steubenville, OH

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Derek Channell
Triadelphia, WV Age: 13

Gambit & Psylocke™ & © 1993 Marvel Entertainment Group.

Jason Krahenbil
Regina, Saskatchewan, Canada Age: 15

Lobo™ & © 1993 DC Comics, Punisher, Hulk, Ghost Rider, Wolverine™ & © 1993 Marvel Entertainment Group. Poof the Wizard™ & © 1993 Wizard Press.

Michael Cappiello
Stamford, CT Age: 30

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Matt Adrian
Somonauk, IL Age: 19

IMPORTANT ANNOUNCEMENT!

Though Halloween is nowhere near, it's time to announce the second annual Wizard Halloween Costume Contest. Here's the rules, boys and girls:

1.) Though this is the Guide to Comics, the Wizard Halloween Costume Contest is open to every genre, from science-fiction to horror, fantasy to...whatever. All costumes must be homemade!! No store-bought crap. This doesn't mean you can't use a Super Soaker 200 for your Cable costume or nothin', but that Cable costume had better be homemade!

2.) All photos must be color prints. Absolutely no Polaroids! Though it's not the rule, multiple shots with different poses are recommended.

3.) For your photo to be eligible for the contest, we must have it no later than August 25, 1993. We know this is way in advance, but we don't want any crummy excuses like "I didn't have enough time to make a cool costume." We don't want your whining, we want your pictures.

4.) The best (or, at least, the most interesting) costumes will be in the October issue of *Wizard* #27. Everyone who enters will receive a certificate of thanks, while those lucky few who get their photos printed in the mag win a set of the Image/Wizard series 1 Gold Cards. One Grand Prize winner with the most kickass costume will walk away with a set of the Image/Wizard Gold Cards, a year's subscription to *Wizard*, and a copy of the book your picture appears in, signed by the Wizard's creative staff!! Cool, huh?

Well, what are you waiting for? Get cracking and send your photos to: Costume Contest, c/o Wizard Press, P.O. Box 5001, Monsey N.Y. 10952-8001.

My Kind of HERO

To help promote the creation of new characters, and to motivate creators to use their imaginations, Image Comics and Wizard Press will award a Gold Foil Supreme #1 and a set of the Gold Foil Wizard Comic-Con trading cards to every My Kind Of Hero published!

ROGUE-7

Created By Jason C. Deem, Carson City, Nev.

Secret Identity: Rachel M. Scott
Current Occupation: Rogue Peacekeeper Operative
Citizenship: United States
Legal Status: Wanted
Marital Status: Single
Base of Operations: Southwestern U.S.
Height: 5' 8" **Weight:** 425 lbs. (due to cybernetics)
Eye Color: Green **Hair Color:** Auburn
Powers: All abilities are gained through cybernetics. Rogue-7 possesses super-strength and speed, enhanced visual and hearing receptors, and high intelligence. She can lift objects up to 4.3 tons and has high range scanning equipment. She is a master tactician and an expert hand-to-hand fighter.
Origin: Rachel Scott was a decorated veteran in the U.S. Marine Corps. At the height of her career, she joined a special forces agency known as Peacekeeper, along with 13 others. At the Peacekeeper stronghold, she and the others learned the truth about the agency when they were given cybernetic limbs and implants to make them "better." They then became the elite shock troops of Peacekeeper. After months of brainwashing, all gave in. After receiving a head injury three years later, Rachel escaped Peacekeeper and has waged her own war against it ever since.

SUNFIRE

Created By John Russel, Queensland, Australia

Secret Identity: Katrina Fire
Current Occupation: Research Assistant
Citizenship: Australia
Legal Status: No criminal record
Marital Status: Single
Base of Operations: AUS-SAT Institute
Height: 5' 8" **Weight:** 138 lbs.
Eye Color: Blue **Hair Color:** Silver/Blonde
Powers: Sunfire has the power to create balls of fire of any size which are unaffected by water or the vacuum of space. A fireball the size of a golf ball can burn a hole through six feet of steel. Projectiles melt before they come within 15 feet of her because of a heat field she creates by drawing heat into herself. She can also turn into smoke at will, and can use her heat to cause updrafts that enable her to fly.
Origin: Katrina's parents were scientists at the AUS-SAT Institute, working on experiments dealing with the sun. During an experiment, both parents had absorbed high amounts of solar radiation. Although neither survived, Katrina's mother had her unborn child put into an artificial womb. Born normal, Katrina gained incredible powers as she grew, and ended up working at the AUS-SAT Institute. There she learned that the experiment that killed her parents was sabotaged, and is currently seeking those responsible.

For instructions on submitting My Kind of Hero entries, see the instructions for Amazing Art. Text shown here may have been edited to fit.

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WILDC.A.T.S: THE TRILOGY · MAY '93

STORY BY DAFYDD WYN AND BRANDON CHOI

image

HUNK & BABE of the month

Hunk — Magnus

Look out, ladies! This sexy wrecking machine was groomed for violence, but he was also built for lovin'. Though he's best known for making robots squeee, wooing the ladies is a power 1-A didn't have to build in. Those bulging muscles, that wavy brown hair, this boy was born a heart breaker. The only down side is that he won't be around until about the year 4000. I don't mind waiting around for a guy, but two thousand years?

MAGNUS ROBOT FIGHTER ™ & © WESTERN PUBLISHING

Babe — Vampirella

Hmm, if Vampirella is from another planet, then I want to visit! And her outfit isn't even a bathing suit! Yowza! Do all the women dress like that? A world without underwear, no doubt. Ah, there is so much to love in Vampy. That long black hair, those mysterious green eyes, those...well, can't go into too much more in these pages. Let's just say she's an overly healthy young lady. But what about the blood sucking thing? Hey, I'm game!

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▶ Jim Lee

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TUNDRA

BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

Hello, and welcome to BRUTES and BABES. First, let me apologize to all of you who were expecting this column to focus on inking this month. Due to everyone involved being swamped with both professional and personal obligations, I had to postpone my inking section for a month or two until things settle down. Sorry.

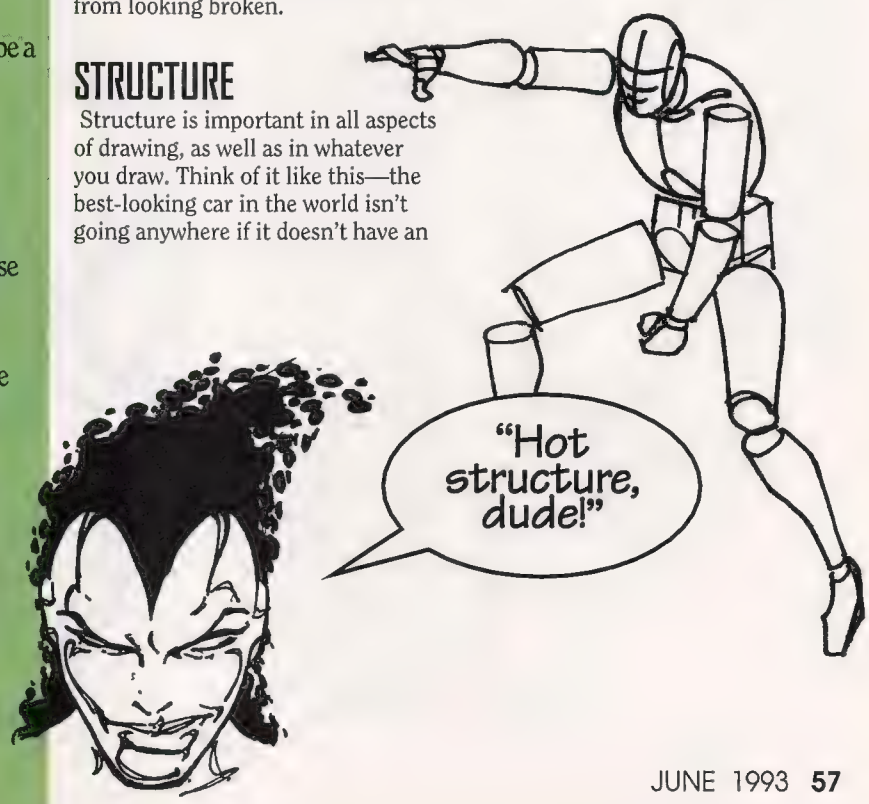
This month, I thought it would be a good idea if we went back to anatomy. We haven't taken a close look at the human figure in quite awhile (and we're probably over-due) so, without any hesitation, let's jump right into muscle.

THE IMPORTANCE OF STRUCTURE

I decided we needed to hesitate just a bit so that we didn't get too far ahead of ourselves. The most important thing (and there seems to be a lot of important things) about drawing muscle is this: if the structure underneath is wrong, the musculature that you draw over it will be WRONG! WRONG! WRONG!! If your proportion is off, muscle will not fix it. If you draw your legs too short, muscle will not lengthen them. If you twist your torso too far, pretty muscles will not keep the back from looking broken.

STRUCTURE

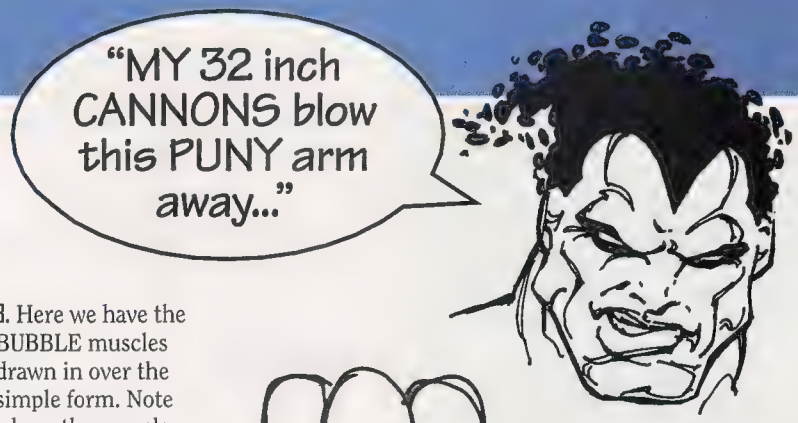
Structure is important in all aspects of drawing, as well as in whatever you draw. Think of it like this—the best-looking car in the world isn't going anywhere if it doesn't have an engine, gasoline, oil, or someone to drive it. (That also sums up my knowledge of cars.) The point is that all of the parts are equally important and necessary to the final product. What all this boils down to is spending the time drawing the structure and making it correct so that you don't end up wasting your time finishing an already-wrong drawing.



SECTION 2

The BRUTE figure to the right was drawn over the structure BABE on the previous page. Never sacrifice structure! Bad lines over good structure is infinitely better than good lines over bad structure. Talking about structure brings some other things to the forefront of my mind, and another word that keeps popping up is "STAGES". When you are drawing comics (or anything, for that matter) you can't just sit down with an ink brush and pump out a good, finished comic page. Things have to be done in stages. You have to start with little thumbnails to gather your thoughts, and then enlarge them to your 10" by 15" page size. You have to pay attention to the storytelling, the placement of figures, the different looks of the characters, perspective, background details, etc., etc. Things have to be corrected and made to look good before they can be finished, penciled, and then inked. Before any figure can be finished and penciled, the costume or clothing details have to be roughed in. Before the details can be roughed in, the look of the character has to be roughed in (the facial features, the character's musculature, etc.). Before the look of the character is roughed in, the basic structure must be drawn. And before...etc.

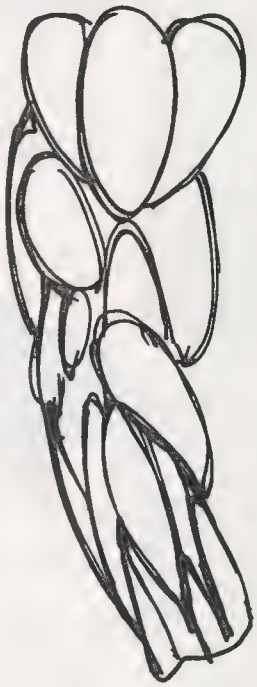
I hope that you get the idea. Everything must be drawn in STAGES, and each stage must be completed and correct before you continue to the next. STAGES is a good word.

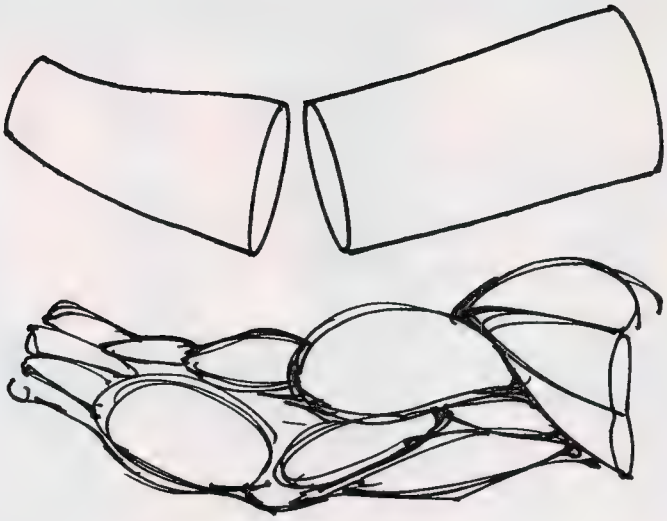


SECTION 3: THE ARM

A. Here to the right is a simple block and cube form drawing of an arm. Note the proportion between upper and lower (the upper is longer and thicker, but how much longer and thicker?) It's simple, but everything starts right here.

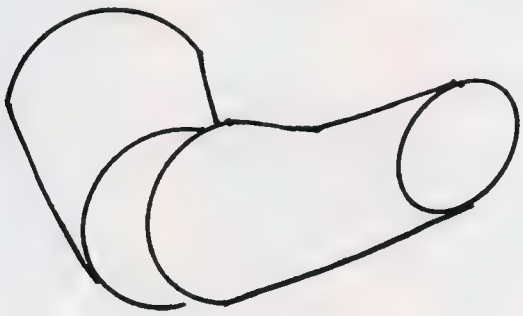
B. Here we have the BUBBLE muscles drawn in over the simple form. Note where the muscle forms attach onto the cylinder forms i.e.. how far down does the deltoid (the shoulder muscle) comes. Look at this, study it, and see how the forms overlap and wrap around. Picture this arm in your mind and start building a strong mental image that you can turn and twist into any angle. See it all clearly in your head. To get better, dissect everything you see. Always study!

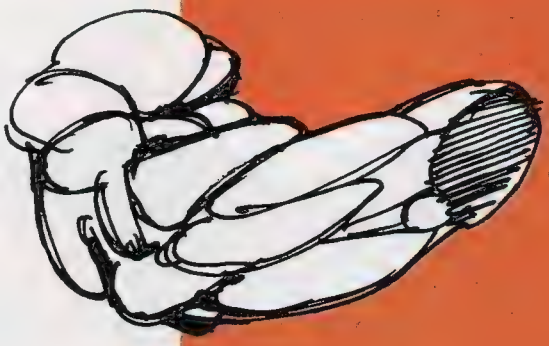


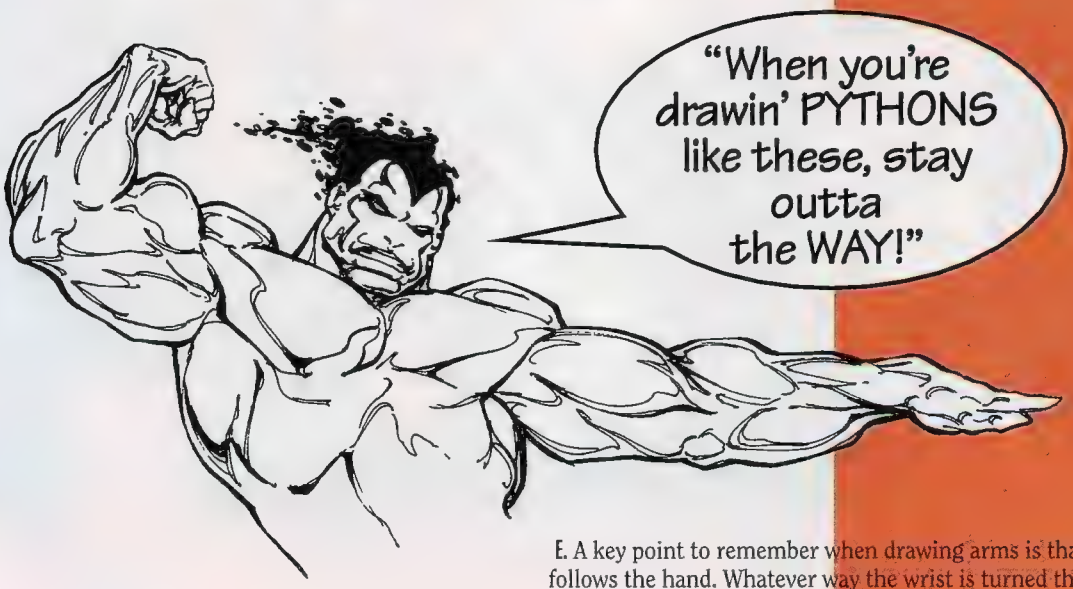


C. Here is a view of the inner arm. As always, study the proportions, see the BUBBLE masses, and look back and see how they relate to the outside view on the previous page. Start adding to your mental picture. Just remember–don't violate the under structure, which is, in essence, the skeleton of your figure. If you start cutting pieces of it, you defeat its purpose. (That would be like breaking the bones).

D. Here I've drawn a foreshortened arm. Notice how the muscle masses overlap and turn around the form. Go back to your mental picture and see if you can "animate" your 'arm' into this position. Notice how the masses still connect to the cylinders in the same places in this view as they did in the straight-on shots. If your under structure is drawn with care, you shouldn't have any trouble attaching the bubble muscle masses from any angle. Just remember the shape and mass of the forms, and the spots where they connect to the structure. Keep in mind the fact that nothing worthwhile comes without a lot of hard work and sweat. Drawing is no different. Practice those arms till they ripple with dynamic muscle and power.







E. A key point to remember when drawing arms is that the muscle follows the hand. Whatever way the wrist is turned the arm, and therefore the muscle, from the shoulder down, turns with it.

CYBER FORCE #0

WHAT IS THEIR DARK PAST?

WHAT IS THEIR MYSTERIOUS CONNECTION TO WILDC.A.T.S?

FIND OUT IN ZERO!

SHOWCASING THE [illegible]

WALT SIMONSON!

1st APPEARANCE OF THE ORIGINAL STORMWATCH

ON SALE IN JUNE!

image

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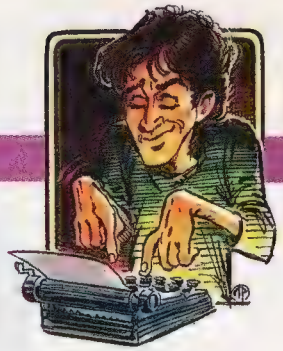
On the left is the cover to *THE DARK* #1, due out sometime in April from Continum Comics. I've shown it here to further illustrate the concepts we've been talking about. Note the way in which THE DARK's upper torso is bent and twisted. Laying down the muscle masses without a solid structure to build on would have been a complete nightmare. Note the musculature of the arms. See how the muscles turn correctly in relation to the turn of the wrist. Compare these arms in a finished illustration with the anatomy laid out in the bubble mass drawings of arms on the previous page. When you're drawing, don't be afraid to use a mirror to reference your poses and to see how the parts of the body actually twist and connect and interact with each other. Study the drawings that you see, and try to figure out why the figures work or don't work. If you see something that you like, take out your paper and draw it, copy it, and call it whatever you want, but puts it into your head and learn from it.

SECTION 4: CLOSING

Well, thanks again for reading BRUTES and BABES. Keep your letters and drawings coming in. I'm trying to work out a system to at least acknowledge each piece of mail that comes in. Bear with me. Next month may be the section on inking, or it may not be. Until then, keep your pencils sharpened and your nose to the drawing board, and DRAW!

PALMER'S PICKS



Beanworld Sprouts an Interesting Tale

One of the more interesting and distinctive comics to be published in the last few years is Larry Marder's *Tales of the Beanworld*, from Eclipse Comics. The story basically concerns the adventures of a colony of Beans led by Mr. Spook, Professor Garbanzo, and Beanish who live in the Beanworld, a fully-functioning fantasy world that is controlled by a set of rules and laws. It is a comic that operates on many levels, from a simple ecological fable to a complex conglomeration of Marder's perceptions on how people relate and function with each other.

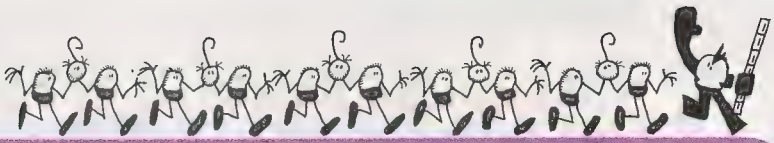
According to Marder, the Beanworld began simply, with several unrelated sketches and doodles of cartoon bean characters. Eventually, he began to create a world for these bean characters to function in. This fictional world revolved around Gran'Ma'Pa, the spiritual center of the Beanworld and the source of Sprout-Butts. The Sprout-Butts are refined by the Hoi-Polloi Ring Herd (the natural adversaries of the Beans) into Chow, which the Beans consume and the Hoi-Polloi gamble with. The Beans and the Hoi-Polloi are separated by the Four Realities, a sea of four distinctly different shapes that are used by the Beans to make tools and weapons designed by Professor Garbanzo. Most of the Beans are part of the Chow Sol'jer Army, led by Mr. Spook, which raids the Hoi-Polloi and steals Chow from the herd. In their spare time, the Beans are entertained by Beanish, an artist, and the Boom'r Band.

Marder's style perfectly suits the stories he tells in *Tales of the Beanworld*. At first glance, his artwork appears simple and primitive. But a closer examination shows that his art is meticulously planned out and rendered and his characters are surprisingly expressive. His stories are easily accessible to young children, who are able to cross-reference all of the locations and characters in a map and glossary printed in every issue. More sophisticated readers are able to read their own personal interpretations into the Beanworld and the assortment of characters that inhabit it.

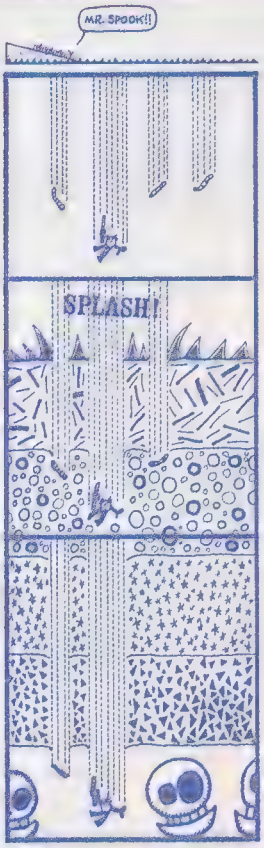
More sophisticated readers are able to read their own personal interpretations into the Beanworld and the assortment of characters that inhabit it.

The first issue of *Tales of the Beanworld* premiered in 1984, but only 19 issues have appeared so far. Aside from the fact that Marder puts a lot of thought and energy into the Beanworld, the comic has never been widely distributed or heavily promoted. Marder has recently taken a position as the Marketing Director at Moondog's, a chain of comic book shops in the Midwest. He intends to gain some first-hand knowledge of how the direct sales system works. By actually being behind the scenes he hopes to improve the methods of communication between creators and the retailers, something that in some ways is almost non-existent. Although he is not currently producing issues on a regular basis, Marder says that *Beanworld* is his life's work and that he will continue creating stories of the Beanworld and its inhabitants.

Tales of the Beanworld #20 has been completed, but will not be available until late summer. Meanwhile, I'll provide you with some comics that are currently on the stands that you should take notice of.



By Tom Palmer, Jr.



First off is *Duplex Planet*, a new comic published by Fantagraphics. All of the stories are written by David Greenberger and are based on his conversations with residents of the Duplex Nursing home where he works. The stories were originally published in Greenberger's own *Duplex Planet* magazine as interviews and anecdotes, and are illustrated in the comic book by some well-known alternative artists. Some of the artists for the first two issues include J.R. Williams, Roberta Gregory, Wayno, Terry LaBan, Doug Allen, and Dan Clowes. The stories range from humorous self-contained one-pagers to more revealing longer stories.

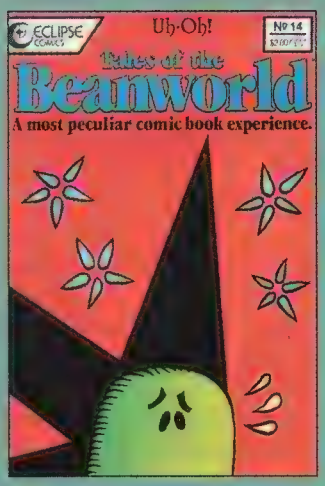
Also form Fantagraphics is *Hey Buddy!*, the first collection of Peter Bagge's *Hate!* This book collects the first five issues of the black and white comic that focuses on one of Bagge's more popular creations, Buddy Bradley. The stories included chronicle Buddy's life after Bagge's first comic *Neat Stuff*, ended, and are constantly funny. Aside from being amusing, Bagge's stories are sharp and accurate observations on society and relationships. Bagge is one of the more significant, humorous and perceptive creators out there today, and his work should not be overlooked.

Last on the list of this month's recommendations is *Mothers and Daughters Book 1* by Dave Sim and Gerhard. This is the most recent of the *Cerebus* trade paperbacks, and it collects the first part of the most recent, and most successful, of the Cerebus storylines to date. The story features many revelations, and poses quite a few questions, about the main Cerebus story. Since this book is a first printing, it is signed by Dave Sim and Gerhad, so you should get your copy now while they are still available.

Next month I'll feature Paul Chadwick and *Concrete*. In future months I'll profile Los Bros Hernandez and *Love and Rockets*, as well as Tragedy Strikes Press, and Drawn and Quarterly. Keep writing with comments and suggestions so I can make this column the best that it can be. The address is: Palmer's Pick's, c/o Wizard Press, 100 Red Schoolhouse Road, Bldg. B1, Chestnut Ridge, N.Y. 10977. ☆

Palmer's Recommendations

Tales of the Beanworld- Nineteen issues have been published sporadically over the last few years, all in black and white. They are usually very hard to find, especially the older issues, so bug your local comic shop owner to stock them. Two trade paperbacks collecting the first seven issues have been published. Again, if you local store doesn't carry the books, ask them to order some copies. If they refuse, you can still order directly from Eclipse Books, P.O. Box 1099 Forestville, California 95436.



Duplex Planet Illustrated- Two issues have been published so far, with a special flexi-disc insert in the first issue. If you can't find any copies locally, contact Fantagraphics Books, 7563 Lake City Way N.E., Seattle, Wash. 98115. *Duplex Planet* material has also appeared in the first few issues of Dan Clowes' *Eightball*, an excellent comic also published by Fantagraphics. Ten issues have appeared so far, and the next issue (which should be out in a month or so) should be a good starting point for new readers since Clowes recently wrapped up "Like A Velvet Glove Cast in Iron," the main feature in *Eightball*.

Mothers and Daughters- This book collects the first part of the most current Cerebus storyline. It reprints the first 12 installments, titled "Flight". This is the first of the Cerebus "phone books" to be offered to the direct market for its first printing, so there should be no problem finding this book. All copies that are bought now should be signed and numbered by both Dave Sim and Gerhard. The first six Cerebus reprint volumes should also be available at your local comic-book store, but if you have trouble finding copies you can always order directly from Aardvark Vanaheim at Box 1674, Station C, Kitchener, Ontario N2G 4R2, Canada.

Hey Buddy!- This is the first collection of Peter Bagge's *Hate!* and it should be in comic stores right now. The book collects the first five issues of the comic, featuring Buddy Bradley, Slinky, Val, George Hamilton III, and the rest of the cast of *Hate!*. Eleven issues of the regular comic have been published so far, as well as four *Neat Stuff* trade paperbacks (*The Bradleys, Studs Kirby, Junior and Other Losers*, and *Stupid Comics*.) If you can't find any of these books, write to Fantagraphics at the address above.

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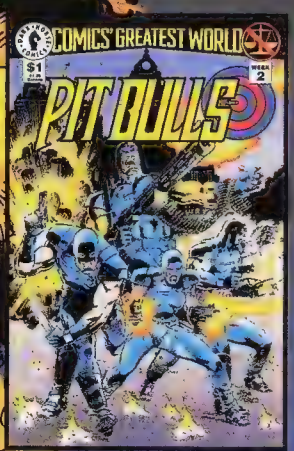

Arcadia- week 2
PITBULLS
- Jerry Prosser
- Joe Phillips
- John Dell
- Bob McLeod

Arcadia- week 3
GHOST
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CHANGES IN THE JUSTICE SYSTEM

By Patrick Daniel O'Neill

New writers, artists and titles pave new roads for one of comicdom's oldest concepts

For nearly 50 years, there has been—in one form or another—a team dedicated to justice in the pages of DC Comics. The latest version has just reached an epiphany, as its greatest hero was killed and many of its long-time members were also struck down. Not only that, but the creative teams who chronicle the adventures of the Justice League are also shifting, with new writers and new artists coming aboard. In addition, a fourth title, Justice League Task Force, is about to debut.

Brian Augustyn, the editor of all the Justice League titles, says the appeal of working with titles like Justice League America and Justice League International is their centrality to DC's world. "There's something really ego-fulfilling to have this many great characters in your stable and to have something to say about their comings and goings," he explains. "It's creatively interesting to be in on something with this scope, and it's also a challenge to find something for everyone to do. For example, you have to get somewhere near the water so Aquaman doesn't look too lost. That's an appealing challenge, because this job should be about solving problems. It's rewarding, too, because you get to say, 'I get to decide what to do with the Martian Manhunter or Booster Gold.'

"A book like this is sort of the center of the universe, where all the heroes hang out," he continues, "and we like to support that by having what happens here reflect what goes on in the solo books, and vice versa. The repercussions from Superman's battle with Doomsday continue to affect the League today. To the degree that comic-book continuity is important, I think the team books are important. It's not the hub of the universe, but it's an interesting crossroads. And I'm the cop at the crossroads, I guess."

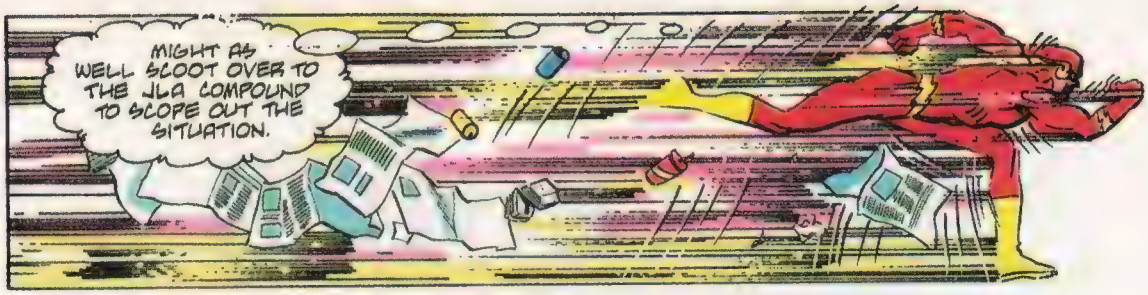
Augustyn, the traffic cop, has several new "drivers" to direct these days. Justice League America will have a new writer and artist because Dan Jurgens is devoting his efforts to the Man of Steel, and there's a new writer coming on board to Justice League International.

Dan Vado is the incoming scripter for JLA (starting with #78), and he says the reader should expect a somewhat different approach, but still well within the League traditions. "The way I will differ is that Jurgens seems to have used Doomsday to get rid of what he considered the 'dead weight,' who tended to be the characters people most often associated with this version of the League—Fire, Ice, Booster Gold, and Blue Beetle. I thought he had missed an opportunity to tell some stories about people rebuilding their lives. I'm going to be looking at the characters more personally, which is what I do better as a writer, anyway. I'm maybe not the greatest plotter in the world, but I think I develop characters pretty well."

Vado says he will work with the League as currently constituted, at least for now. "I'm taking the hand that was dealt to me. When I was contacted about taking over, my first inclination was that we had to have The Ray because he's such a cool character—and because Brian told me Jurgens was already bringing him in," he says. "I started out with Wonder Woman, The Ray, Maxima, Guy Gardner, and Bloodwynd. That's pretty much the nucleus. I decided to string in a number of guest appearances by some people who sort of float around the DC Universe but don't have a permanent home. For two issues, I brought in Jay Garrick, the Golden Age Flash, because I really like him. I want him to have a sort of recurring role in the Justice League. He brings an experience level they don't have, because all the experienced heroes aren't there anymore."

Vado admits that this is not necessarily a team guaranteed to bring in fans just by their presence. "Wonder Woman's the only character who could be considered a 'marquee' character, and no knock on Wonder Woman or the people who write and draw her, but she's not going to sell any extra copies of Justice League," Vado points out. "So I decided to circulate a lot of people in and out to try and get something interesting going. I wanted to make the Justice League look like a place where people hang out, and give a JL membership card to the whole DC Universe.

"I want to be able to focus on characters we can develop in the book and not have to worry about stepping on someone else's toes," Vado continues. "I've



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actually pulled stuff out of Bill Loebs' character development for Wonder Woman and tried to use it in JLA to a certain degree. I'm working on a storyline right now where renegade aliens crash on Earth. They request asylum, saying they're from a prison planet. Wonder Woman just did a whole arc on this kind of thing, and I used that to key into her personality, figuring she wouldn't suffer slavery very well and that she wouldn't just hand these guys over."

Vado's partner on JLA will be Kevin West, best known until now for his work on Marvel's *Guardians of the Galaxy* and Impact's *The Comet*. West says he foresees little conflict between his and Vado's view of the League.

"Dan and I are pretty much on the same wavelength in terms of what we want to achieve," West says. "We want to continue with a little more serious tone, getting away from the approach Keith Giffen and Kevin Maguire established at the beginning. We want to get a little more characterization—everybody won't be cutting the yucks all the time. It won't be a traveling team of comedians."

Unlike Vado, West is interested in seeing more of DC's big guns in the book. "I would like to bring in a couple of long-standing members to give the team a little respect," he says. "I didn't like the idea that the characters made fun of themselves, and that older members, when they dropped in—like the Atom—would sneer at them. When everybody in the group has that attitude, why should the reader feel any differently? Maybe if we could bring in some older members, they could work as foils. Otherwise, I don't have any strong favorites. I think there's a lot of potential with the characters that are there.

"By the same token, when you start working with the bigger characters, there's a lot of baggage you have to deal with," West admits. "Wonder Woman's going to be in the book for awhile, and it's kind of hard to do anything drastic with her. You can't have her suddenly develop schizophrenia or something.

"The one good thing about team books is that there is room to mix and match and to move with it," West sums up. "I'm excited about it in that aspect."

The Justice League's non-U.S.A. contingent is undergoing big changes as well, starting with a title change in #51, as the book becomes *Justice League International* (which, curiously, used to be the title of *Justice League America*). In addition, writer Gerard Jones is being joined by his sometime collaborator, Will Jacobs.

"Part of the reason was my workload, frankly," Jones says. "It seemed as if it was getting difficult to give my best to everything, so I figured something had to be shared. *Justice League International* was a title I felt I wasn't getting as good a handle on as I wanted. After doing it for a year, I still didn't have as clear a direction as I'd hoped. The purpose of the team was eluding me and I found myself going for multiple-part stories that didn't advance the characters the way I wanted. I thought it would be good to bring someone else in. Will is a great idea guy, with strong opinions about comics. I thought it would be a good mix.

"We talk the plot out extensively together. I take the lead in determining who the characters are and how they react to things," Jones continues. "Will then does the nuts and bolts—a rough draft of the script that he sends to me for suggestions. That then goes off to Brian. Will does most of the actual writing."

Jacobs says the readers will see some old-fashioned storytelling in JLI.

JUSTICE LEAGUE TIMELINE

March 1960

The Brave and the Bold #28 • "Starro the Conqueror" • The first recorded Justice League case, with initial team members Superman, Batman, Flash, Wonder Woman, Aquaman, J'onn J'onzz, Green Lantern, and mascot Snapper Carr. (As usual in early stories, Superman and Batman make only a token appearance).

[As revealed in *Secret Origins* #32 (November 1988), in the post-Crisis DC Universe, the League was formed by Flash, Black Canary II, Aquaman, J'onn J'onzz, and Green Lantern. Batman did not join until later, and Superman was never an official member of the team. Wonder Woman, of course, did not enter the "man's world" until the 1980s. In addition, the time period of the League's formation has changed, being more likely in the early 1970s than the early 1960s.]

November 1960

Justice League of America #1 • "The World of No Return" • The JLA's first issue in its own title and its first encounter with Despero, the tyrant of Kalanor.

May 1961

Justice League of America #4 • "Doom of the Star Diamond" • Green Arrow gets involved in a JLA case and, as a result, joins the team.

February 1962

Justice League of America #9 • "The Origin of the Justice League" • Like it says. After almost two years, editor Julius Schwartz, writer Gardner Fox, and artist Mike Sekowsky finally get around to explaining how these heroes got together.

September 1962

Justice League of America #14 • "The Menace of the 'Atom' Bomb" • The Atom joins the League.

August 1963

Justice League of America #21 • "Crisis on Earth-One" • Beginning an annual tradition that will eventually culminate in the greatest "cri-

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"I'm an old Silver Age fan and in my heart of hearts, that's what I love, but in writing comics for the '90s, I wouldn't try to duplicate that stuff," he notes. "What I do want to do—and I don't consider this a Silver-Age thing—is to tell fun stories that have beginnings, middles, and ends. I don't want to do 22 pages of fight scenes. But I'd never try to write in a '60s style.

"We want to have subplots and character bits that run through several stories, but the main storyline will begin and end either in one, two, or three issues," Jacobs continues. "So far, the longest we've done is a two-parter. I'm not really fond of letting a story run on too long. The longest should maybe be three parts, max."

Jones' and Jacobs' artistic partner on JLI is Ron Randall, who admits that this quintessential superhero book was a bit of a departure for him.

"This is my first straight-ahead superhero series. Before this I've done mostly science-fiction and fantasy—things like *Arak, Dragonlance,* and *Warlord,*" Randall says. "In the back of my mind, for a year or so before picking up JLI, I was thinking it might be fun to do something like this. It's hard to be in this business for an extended period of time without running into superheroes, because they're all over the place. What I had in mind was trying an issue or two of something and seeing if I enjoyed it. Instead, I wound up with this group book, this team book—and I found out that everything they say about team books is true. There's a rich cast of characters, so there's lots of stuff to do and lots of people to explore and relationships to play off one another, but it is challenging to have a large cast of characters that all demand the spotlight equally."

Randall says it hasn't been easy shifting gears. "Whenever I take on a job, I try to draw it in a way that's appropriate to the genre," he says. "A title like *Dragonlance* calls for a different sort of storytelling and dynamics and staging from a superhero book. Now I was trying to learn a new visual vocabulary, to find a way so superheroes would fit in with my own style. At the same time, I tried to deal with the usual problems of a team book. On a team book, for me, each character has to be an individual—their facial expressions, their body language and all that stuff. It was a big adjustment, and I think I'm starting to get it all figured out—after only one year!"

So how do the JL creators define the differences between the two books? Augustyn puts it this way: "JLA is the book where the big, maybe even cosmic, stuff happens. That's the big high-adventure book. And, by virtue of its international scope, JLI is more location-driven. It's not exactly a travelogue, but I tend to think those stories are more about things that happen to places and the heroes who deal with them. There's a slightly more mystery-driven feel to JLI, uncovering the exotic things in the world."

Added to the mix this summer will be *Justice League Task Force*, a title that even Augustyn admits owes something to TV's *Mission: Impossible*, as the Martian Manhunter picks and chooses the heroes needed to fulfill specific projects.

Booster © & ™, 1993 DC Comics

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Justice League of America © & ™, DC Comics

sis" of all time, the Justice Society of America travels from its own alternate Earth to team up with the Justice League. Golden Agers who appear here include Dr. Fate, Hourman, Black Canary, Flash, Green Lantern, Atom, and Hawkman. The story continues into #22.

[In the post-Crisis universe, the annual JLA/JSA team-ups occur on a single Earth, after the Golden Age heroes have come out of retirement. Some of the adventures—those dependent on the existence of parallel worlds for their logic—never happened. And, of course, Superman, Batman, and Wonder Woman never existed in the World War II era—so any adventures which include their Golden Age counterparts must be substantially altered.]

November 1964

Justice League of America #31 • "Riddle of the Runaway Room" • Hawkman joins the League.

February 1967

Justice League of America #51 • "Z—as in Zatanna—and Zero Hour" • Culminating a year of guest appearances in the Leaguers' solo titles, the mistress of magic finally locates her father, Zatara.

August 1968

Justice League of America #64 • "The Stormy Return of the Red Tornado" • In the first half of Gardner Fox's last JLA story and Dick Dillin's first as penciler, readers meet the android Red Tornado. Dillin will go on to pencil the JLA regularly for an astonishing 12 years.

February 1969

Justice League of America #69 • "A Matter of Menace" • For the first time, a League member resigns as Wonder Woman loses her powers.

May 1969

Justice League of America #71 • "...and So My World Ends" • And, just two issues later, the Martian Manhunter bows out, as well.

November 1969

Justice League of America #75 • "In Each Man There Is a Demon" • Black Canary moves from Earth-2 to Earth-1, joins the League, and gains sonic powers. Much of this story will be "explained" in JLA #220.

[That explanation is removed from continuity by the Crisis. Black Canary II, daughter of the late Golden Age heroine, has always been a member of the League and always had sonic powers.]

February 1970

Justice League of America #78 • "The Coming of the Doomsters" • The League moves its headquarters from the lowly cave to a satellite orbiting the Earth.

August 1972

Justice League of America #100 • "The Unknown Soldier of Victory" •

"Task Force will always be a wild card, always mission-driven, and the missions are not limited to any spot on the globe or in the universe, for that matter," Augustyn explains. "It'll always be an interesting mix of characters you don't normally see together. The problems in JLTF will always be more urgent—things that have to be dealt with 'rightnow hurry up!'—and you pick the best guys you can to deal with that. The other books depend as much on character development as on story. Situations will tend to develop there out of the characters' lives. You'll never be certain who might show up in a JLTF story. We'll always have a wild card—a character who has never appeared with the League before."

For the moment, JLTF will be written in self-contained arcs by a different writer for each story. The creative constant will be the art by Sal Velluto and Jeff Albrecht. It's a daunting task to have to draw so many heroes, but Velluto feels he's up to the challenge. In fact, it's a dream come true.

"I have to give each character his own visual personality. Each must be differentiated from the others in order for the reader to make sense and enjoy what's going on," Velluto says. "To me, the Martian Manhunter is a man endowed with incredible powers and a lot of wisdom. Being from outer space, he can look at our Earthly problems from a universal perspective. Gypsy contributes a little feminine sensitivity. It'll be interesting to see the chemistry that develops between the two leaders of the team. Nightwing—after being the head honcho of the Titans—has some difficulty taking orders. He has an energy and a passion of youth, and sometimes an indecisiveness and the contradictions that that entails.

"Flash is, in my opinion, the class clown of the group, but his smart-aleck remarks also reflect a cynicism and a touch of philosophy," says Velluto. "I'm very fond of and fascinated by Aquaman. I see him as the mythical figure in the group. I've always been fascinated by mythology since I was a kid back in Italy. Taranto, my home town, has a lot of mythological origins. Legends say the founder was Taras, the son of Neptune. Aquaman has the

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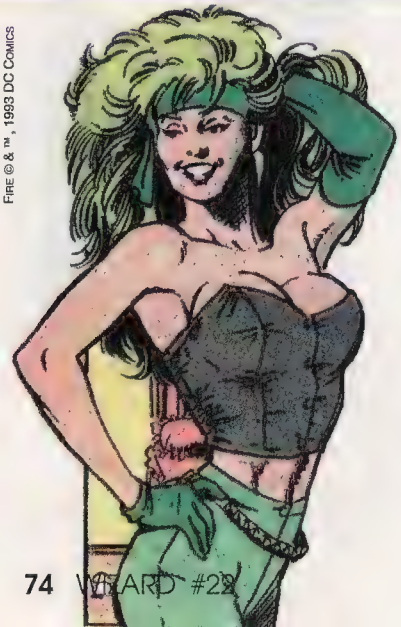

FIRE © & ™, 1993 DC COMICS

Celebrating its 100th meeting and its 10th team-up with the JSA, the League goes in search of the other super-team of the 1940s, the Seven Soldiers of Victory. The story expands to three issues for the first time.

[The Seven Soldiers, in the post-Crisis world, probably were not lost in time...and their membership did not include Green Arrow and Speedy. The sixth and seventh Soldiers in the post-Crisis history are Wing, the Crimson Avenger's partner, and Stuff, the Vigilante's partner.]

May 1973

Justice League of America #105 • "Specter in the Shadows" • Elongated Man joins the team.

August 1973

Justice League of America #106 • "Wolf in the Fold" • Red Tornado crosses the dimensional divide and joins the JLA.

October 1973

Justice League of America #107 • "Crisis on Earth-X" • As DC first melds the characters from an acquired publisher (Quality) with its own heroes, the JLA and JSA discover an alternate world where the Nazis won World War II, and the Freedom Fighters battle on.

March 1976

Justice League of America #128 • "Death-Visions of the Justice League" • Wonder Woman, having gone through a series of tests and trials in her own title, returns to the League.

October 1976

Justice League of America #135 • "Crisis in Eternity" • Another alternate Earth filled with Golden Age characters merges with the DC Multiverse, as the JLA and JSA journey to Earth-S, home of the Fawcett characters, including the Big Red Cheese himself, Captain Marvel. The story continues through #137, culminating in a battle between the World's Mightiest Mortal and Superman.

March 1977

Justice League of America #140 • "No Man Escapes the Manhunter" • Beginning a plotline that will not be resolved until the Millennium series of 1988, the JLA encounters the Guardians' failed police corps, the Manhunters.

July 1977

Justice League of America #144 • "The Origin of the Justice League—

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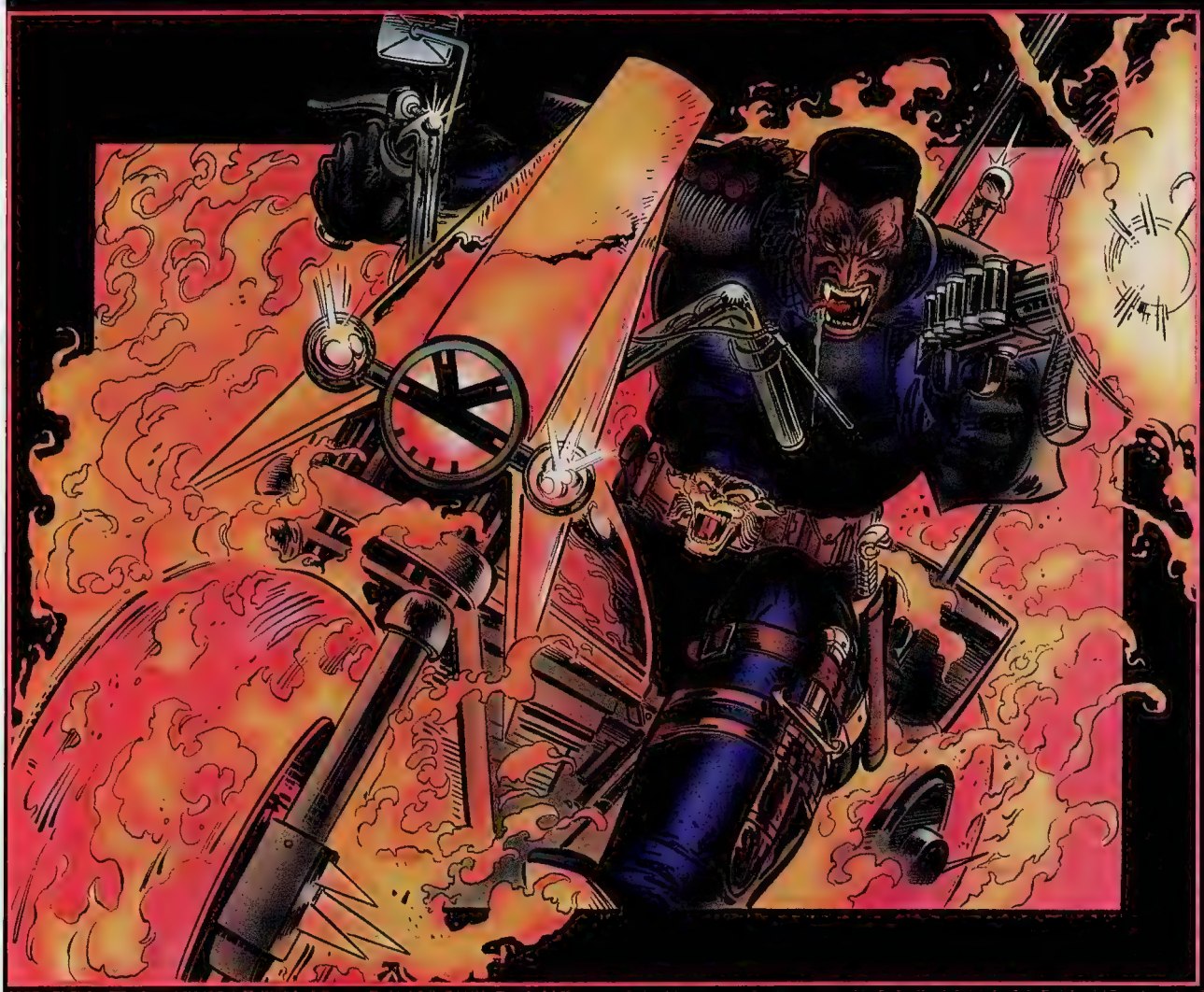

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appeal of those myths.

"All these different character types inspire the artist to play with facial expressions and body language and attitudes. It actually comes pretty easy with all those different types around," Velluto says. "I'm also looking forward to working with many different, very experienced, and established writers—people I've read and admired since I was a fan. It's a dream come true."

The first three-issue story for JLTF is written by David Michelinie, who first proposed the concept to Augustyn. Michelinie had to bow out of being the full-time writer because of scheduling conflicts—hence the round-robin approach to the scripting chores.

"The main purpose of the first story is to establish the Task Force," Michelinie says. "A situation arises on a Caribbean island that is strategically important to a number of factions, including the U.S. There's a revolution going on there and the despot—a nasty fellow—is running the country. The rebels are basically the good guys, but they've come up with a weapon that turns living things to mush from a distance—sort of a broadcast neutron bomb. If it fell into the wrong hands, it could be a danger to world peace. And it's not a precise weapon. Even used against the bad guys, it could be dangerous to innocents. The political situation is so delicate that the U.N. can't just send in the JL, because picking the good guys and bad guys is too difficult. So they form a task force of specific JL members, who can—in this instance—be more covert and mount a surgical strike to destroy the weapon without appearing

The Brave and the Bold © & ™, DC Comics

Justice League of America © & ™, DC Comics

Minus One" ● Green Arrow discovers that the events of JLA #9 were not the first meeting of many of DC's greatest heroes, which actually occurred almost a year earlier.

December 1978

Justice League of America #161 ● "The Reverse Spells of Zatanna's Magic-cigaM" ● In a storyline revealing much of her secret past, Zatanna joins the League.

June 1980

Justice League of America #179 ● "The Siren Song of the Satin Satan" ● Firestorm joins the League.

August 1980

Justice League of America #181 ● "The Stellar Crimes of the Star-Tsar" ● Green Arrow resigns.

October 1980

Justice League of America #183 ● "Crisis on New Genesis" ● The JLA and JSA team up with the New Gods and Mr. Miracle of Jack Kirby's Fourth World. This marks Dick Dillin's last issue as regular penciler.

November 1980

Justice League of America #184 ● "Crisis between Two Earths, or Apokolips Now" ● George Perez begins a short-lived stint as penciler.

March 1982

Justice League of America #200 ● "A League Divided" ● With art provided by some of the artists most associated with the participating heroes, the League celebrates its 200th issue.

July 1984

Justice League of America #228 ● "War–of the World?" ● J'onn J'onzz returns, initiating a storyline that will change the nature of the League forever.

November 1984

Justice League of America Annual #2 ● "...The End of the Justice League" ● Aquaman dissolves the League as currently established and forms a new "full-time" JLA...with himself, Elongated Man, J'onn J'onzz, and three young newcomers as members.

November 1985

Justice League of America #244 ● "The Final Crisis" ● The events of the Crisis on Infinite Earths hit the JLA as the group teams up with Infinity Inc.

January 1987

Justice League of America #258 ● "The End of the Justice League of America: Saving Face" ● Less than three years after its founding, the "new" JLA begins to fall apart in the face of the events of the Legends mini-series.

Guy Gardner, Ice, Fire, Blue Beetle, Superman, & Booster © & ™, 1993 DC Comics

to back the despotic ruler. It works so well that the Task Force becomes a permanent idea."

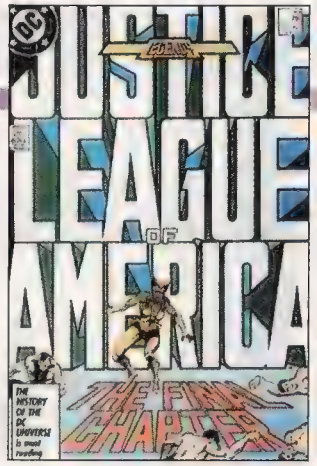
Michelinie points out that the sky is the limit (and maybe something more than the sky) for story ideas on JLTF. "The only limits are the imaginations of the creative people," he says. "It could be intergalactic stories or interdimensional stories, if there were only a few JL members who could survive the trip. It could be something within the United States that the regular JL has tried to do, but requires specific people working together."

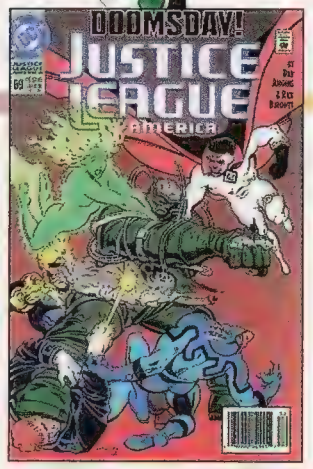
After the initial "origin" story, Augustyn says readers will see a storyline featuring Batman, written by Denny O'Neil and tied to the "Knightfall" plot running in the Dark Knight's own titles. "I said to Denny that if we're going to use the character and we're having different writers on each arc, you will know best how to handle him and plug him into the storyline,'" Augustyn says. Following that arc, Michael Jan Friedman *(Darkstars)* will script a story set in the U.S. involving a white supremacist survivalist group and guest-starring Hourman of the Justice Society of America.

So, how do all these people feel about the real nature of a set of books like the Justice League group? Perhaps Jacobs says it best.

"The aim is to explore more of what it means to be a superhero," Jacobs says. "There's never been a superhero in the real world, but you're writing stories in this universe in which they abound, yet the world itself goes on day to day, very much as ours. The existence of superheroes has never changed anything. In the real world, it would have changed everything." ☆

Aquaman, Crimson Fox, Flash, Green Lantern, Elongated Man, Power Girl, & Dr. Light © & ™, 1993 DC Comics





Justice League of America, Justice League of America © & ™, DC Comics

April 1987

Justice League of America #61 ● "The End of the Justice League of America, Conclusion: Last Stand" ● The JLA's final issue, as many of the team members are dead or have resigned. A new League will form yet again as a result of the events of Legends.

1987

Legends ● The events of this mini-series, chronicling Glorious Godfrey's attempt to destroy Earth's belief in heroes, culminate in the formation of a new Justice League.

May 1987

Justice League #1 ● The first issue of the adventures of this new, somewhat lighter-hearted team.

November 1987

Justice League International #7 ● The League gets U.N. sanction and acquires a new name.

April 1989

Justice League Europe #1 ● The JLI establishes a European embassy and truly lives up to its name. (Simultaneously, the title of the parent book changes to *Justice League America*)

1992

Justice League Spectacular #1 ● Following the events of the "Panic in the Sky" in the Superman titles, Big Blue finally joins the new League.

December 1992

Justice League America #69 ● The JLA battles Doomsday, and Superman, Blue Beetle, Booster Gold, and Fire suffer the consequences.

The Next HOT Thing?

Harris Comics making strong effort to become a force in the comic world

By Brian Cunningham

Sparked by the success of its 70 magazines, including such titles as *Guitar World*, Harris Publications is trying to raise some eyebrows in the comic book world through its Harris Comics division. The budding company is using such old favorites as *Vampirella, Eerie,* and *Creepy,* as well as several new books, to gain readers' attention.

Harris Comics began in summer, 1991, publishing black and white reprints of the old Warren Publishing mainstays, which included the aforementioned titles. In 1992, *Vampirella* and *Creepy* were given their own black and white limited series, featuring new stories and art by some of the industry's finest, like Michael Kaluta, Peter David, Kurt Busiek, Kieron Dwyer, Colleen Doran and Dan Brereton.

Vampirella did exceptionally well, leaving the fans of our favorite vampire craving for more. Harris obliged by releasing the *Vampirella Summer Special* that sported a beautiful Art Adams cover, along with two trade paperbacks reprinting her earlier Warren Publishing adventure, one with

CAIN, Q-UNIT, VAMPIRELLA™ & © HARRIS PUBLICATIONS.

an incredibly sexy Dave Stevens cover.

Late in 1992, Harris turned up the volume a notch by starting its new line of full-color comics with the debut of the ongoing *Vampirella* series. This was the first time in *Vampirella's* illustrious history that she was featured in full-color complete interior art. (Many fans might remember that the old *Vampirella* series sometimes had sporadic, and ofttimes hideous, color pages.) The incredibly provocative cover art by "the master of the female form," Adam Hughes, wasn't shabby, either.

Meloney Crawford Chadwick, associate publisher and editorial director of Harris Comics, says of *Vampirella* "When I took over, I felt that there were at least 20,000 individuals who would read it no matter what, and I wanted to expand that reader base to people who might not know her (from her previous series)," says Chadwick. "Knowing that makes me very happy. I think she's a great character and has an edge to her. She's kinda vicious and has a primal side."

And what of working with cover artist Hughes? "I love working with Adam. He's a really versatile artist and a real perfectionist," says Chadwick. "He tells me that every cover he does will be better than the last one." And that's saying something!

Vampirella (or Vampi, for short) is about a woman whose past is constantly put into question. Previously, she thought that she was from another planet comprised of vampires, as was Dracula, although now even Vampi isn't sure of the truth. The Earth in *Vampirella* is a little different from the one we know. The United States is struggling with the growing influence of a occult conspiracy, led by Vampirella's arch-nemesis, Ethan Shroud. Vampirella takes it upon herself to rid the world of this evil, with some help from Senator Adam Van Helsing, who is also her lover.

After the conclusion of the "Dracula War" in issue #4, Vampi will start to undergo big changes, beginnings with her origin. She returns from the Dracula Wars with a new awareness of her various powers, and an enigmatic stranger approaches her and says he knows her origin. However, European terrorists wind up getting between her and the answers. All of this will see Vampi through interesting stories until the end of the year, where she'll play a key role in The Chains of Chaos—a multi-part crossover which will establish the Harris Comics Horror Universe! The Chains of Chaos will greatly affect Vampirella's world, so fans should expect exciting things from this storyline. The crossover will also give new slants to old favorites like *Creepy* and *Eerie*.

"Uncle Creepy and Cousin Eerie were always kinda humorous," Chadwick says. She adds that in the Chains of Chaos, both characters won't be quite as funny as they used to be. Additionally, the always popular time-traveller, The Rook, will gain a face-lift with a new origin.

The accumulated success of Vampirella warranted another color series with the four-issue series, *Twister*, written by fan-favorite James D. Hudnall and drawn by relative newcomer Bill Koeb. *Twister* is a chilling story about a serial killer who is aptly named because he gruesomely twists his victims' head backwards, breaking their necks. There's a "twist" to this killer, though. He kills serial killers!

Besides being a good book, *Twister* also comes with added bonuses, like trading cards of the various serial killers in Twister's world. The first issue came with a pull-out newspaper that delves into Twister's world. The newspaper also unfolds into a giant poster. Chadwick lamented that Twister has only caught on recently and will be resolicited in the fall to create a bigger impact. Fans of Hudnall's work might also look for *Harsh Realm*, which is scheduled to be released sometime in the future. The art chores will be handled by Andrew Paquette and John Ridgeway, with a futuristic story about a hard-boiled detective named Dexter Gordon who is hired to find a kid who is trapped in a virtual reality role-playing game.

"I'd say that it's a real challenge to use "already-used" characters, but I wanted to start (an ongoing series) from the ground up," Chadwick chuckles.

Joining the Harris lineup in 1993 is *Cain*, written by David Quinn with art by Hannibal King and Matt Banning, behind covers by Brian Stelfreeze. Set in the near future, Jude Cain is a government agent who's set up for a murder of a scientist that he didn't commit, gets kicked out of the

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Agency, and then goes on the run. If this sounds like it's run of the mill, it's not. Cain is cybernetically-enhanced and carries all the weapons you can think of. He is tracking down Senator Jones' missing daughter, hoping that in finding her he will redeem himself and get back into the Agency's good graces. The story takes place on the rough streets of New York as Cain tries to unravel the conspiracy that framed him. Along the way, he finds the mysterious street urchin, Frenzy, who Cain believes is the senator's daughter. Whether she is or not won't be revealed, and it will become a major plotline.

"Cain is really going to surprise people. It has non-stop action and adventure, but is unorthodox with what David brings to it," says Chadwick. "The personal interaction is also great. Cain is quirky, but mainstream at the same time."

Q-Unit, a new series by Homage Studio alum Karl Altstaetter, with writing assists by animation scripting guru Robert Napton, is scheduled to start in September. *Q-Unit* is set in a distant galaxy where a once-serene confederation of alien worlds, known as the Braxis Sphere, slowly becomes perverse and torn apart with civil strife. Before the corruption of the Sphere, Nazi-like aliens known as the Proktau scout the rest of the cosmos, finding Earth circa 1947. They kidnap scientist Alexander Duarte and force him to undergo genetic experiments. The aliens' intention is to make Duarte a living weapon as he acquires amplified abilities. However, he escapes his captors.

Q-Unit begins years after Duarte has fled the aliens and is rescued by the peacekeeping team of the planet Braxis (the main planet of the Sphere) known as the Terrangers. Duarte and the Terrangers' leader, Jord Tharan, become fast friends and co-leaders of the team. They have many adventures together, but at around the time of the corruption of Braxis, Duarte and Tharan have a falling out and Duarte leaves the group. Upon leaving, he is captured by the Braxian government and is forced to join a Q-Unit, which is a group of political prisoners that is coerced into fighting for the Braxians. Members of Q-15 (the actual name of the Q-Unit) have implants that cybernatically enhance their abilities. However, they explode when they betray the government.

Q-Unit will boast a rich bunch of characters much in the tradition of *Star Trek: Deep Space Nine* or Epic Comic's *Alien Legion*. One in particular is Recognizer, a synthetic man who is Q-15's "babysitter" who answers to the Braxian government. While readers might not take a liking to him with this knowledge, they'll be surprised that he is quite likable and friendly with his unit.

"He has divided loyalties," Chadwick says. "All the Q-Unit soldiers do. They're sent on these dirty suicide missions (for Braxis) and their choice is limited: Fight or die.

"I know I've said this with Cain, but I really think *Q-Unit* is going to take people by surprise," Chadwick adds. "*Q-Unit* will be the *X-Men* of the '90s. The story is fabulous. The art is great. Readers will definitely be coming back for more." Readers might also be interested in the fact that there could be a possible Q-Unit movie and toy line in the works. This movie was talked about before it even became a comic book, which is a good sign.

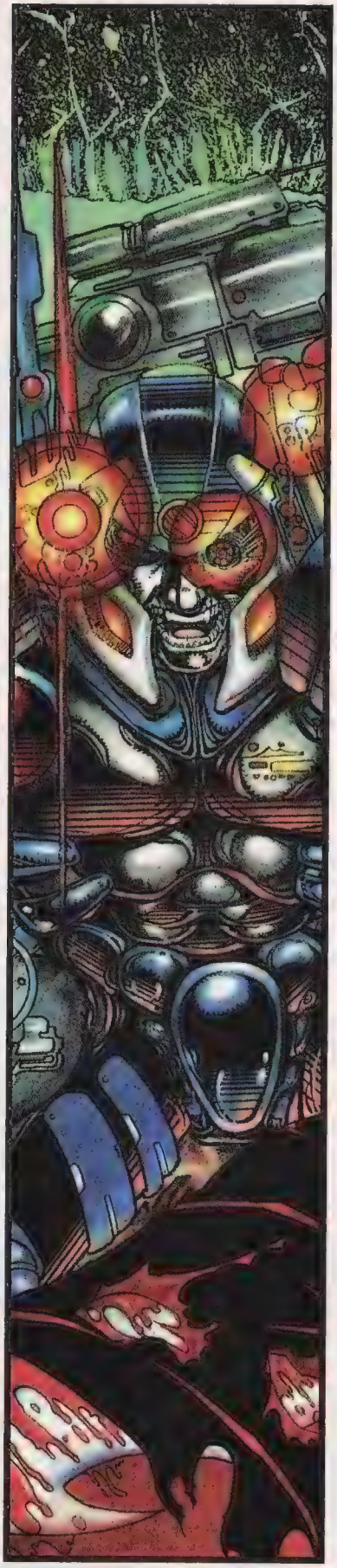
"We're young, we're dynamic. If we can be what Valiant Comics is now in a couple of years, I'll be happy."

Overall, Chadwick is delighted about the atmosphere at the company. "It's really exciting and fun to be here. I guess Harris, right now, is what the Marvel Bullpen used to be in the 1960s. Everybody participates fully in the process, which is great. I encourage people to do their best work in collaboration. I guess I'm what you'd call a super cheerleader!"

In a market that has been flooded with lackluster and below-average material just because comics are the "in" thing, Harris Comics seems to be holding its own quite admirably. "We're young, we're dynamic," says Chadwick. "If we can be what Valiant Comics is now in a couple of years, I'll be happy."

The comparison to Valiant isn't as far-fetched as it seems. Remember that Valiant started out with Western Publishing's *Magnus* and *Solar*, and Harris has Warren's *Vampirella*, *Creepy*, and *Eerie*.

"We at Harris are poised to be the next hot thing," Chadwick says. ☆



Religion In Comics

A look at the relationship of two worlds that incorporate myth and legend

By William Christensen and Mark Seifert

Unlikely as it may seem, comics and churches have much in common. Both attempt to explain the fantastic, inquire into the world's mysteries, and attract a following of the faithful. Beyond a desire to order the universe, real or comic, there are other similarities between religious writing and comic writing. Continuity is the gospel of the comic world. Religions have incorporated elements of older myths and legends, and later writers subsequently modified them. Some of those old stories have again been told in the pages of comics. Likewise, heroes have been modified time and again throughout religious and mythical literature. The most durable of those have also found their way into comics.

Religious Influences on Superheroes

A central purpose of religion is to explain existence. In doing this, most religions rely on the idea of beings that are more than human—beings with powers beyond those of mortals. This is religion's greatest contribution to comic literature. Readers familiar with any religious teaching at all can easily accept and understand the existence of creatures with fantastic abilities in works of fiction. While there have always been heroes in secular literature, it was religious writings that showed us there could be superheroes.

With this basic idea established, it's a short conceptual jump to the development of creatures, gods, and men with clearly-defined powers. Many examples of these who first appeared in myth can now be found in comics. For example, DC's Flash is a very close cousin of Greek mythology's Mercury. Captain Marvel did the Flash one better, with powers (and name) derived not only from Mercury, but from Solomon, Hercules, Atlas, Zeus, and Achilles, as well. Wonder Woman and her fellow Amazons of Paradise Island were on a first-name basis with those same Greek gods. Later, Marvel Comics would borrow freely from Norse and Greek myths, among others, with characters such as Thor, Odin, and Hercules.

In other cases, religious elements provided convenient explanations for comic heroes' powers. The Spectre has been described as a fallen angel. The Phantom Stranger, although his true nature remains a mystery, has several possible origins with biblical roots. In one version, he's the Wandering Jew, a character from Christian mythology who took part in Jesus' beating before the crucifixion. As punishment, he was condemned to wander the Earth, undying, until Jesus returns to the world. Alternatively, the Phantom Stranger has been described as an angel who refused to take sides in the war in heaven.

Thor™ & © 1993 Marvel Entertainment Group, Inc.

The idea of the hero receiving power from a divine source has had far-ranging effects in comic literature. The sources of power have not been limited to the deities of real-world myths and religions. At Marvel, Doctor Strange's incantations are powered by the grace of the Vishanti. DC's Doctor Fate was given his power by Nabu, a Lord of Order, to serve as a soldier in Order's battle with the Lords of Chaos. Similarly, Doctor Occult received power from "The Seven" to aid them in their struggle against the very devil-like Koth.

Religion's Influence on Storytelling

It takes more than power to make one a hero. A hero's quest has as much to do with overcoming internal conflict as it has to do with overcoming external obstacles. Religious and mythical texts make frequent use of heroic tales as positive reinforcements of their basic tenets. Comics have often echoed the old stories.

For example, the characters of Galactus and the Silver Surfer can be seen as allegories of the Christian ideas of God and Jesus. The Silver Surfer (Jesus) was the all-powerful Galactus' (God's) messenger, a harbinger of the coming of Galactus. Similar to the Christian myth, the Surfer suffered to save humanity. Stranded on Earth, the Silver Surfer would expand on his career as the Earth's suffering savior throughout his travels on the planet. Denied the glories of the heavens by Galactus, he yearned for the day Galactus would forgive him his sins and let him return to the spaceways.

One recurrent theme throughout the literature of most religions is that of man's awakening to greater knowledge or power. Adam and Eve ate the forbidden fruit from the trees of knowledge. Prometheus stole the secret of fire from the gods to share with mankind. This "quest for fire" has often been repeated in comics. Thus Thanos has lusted after the Infinity Gauntlet, and Doctor Doom has stolen the power cosmic. As Adam and Eve found, there is always a price for the power. Heroes find they can accept the price of knowledge, villains often cannot.

Another device handed down to comics from mythology is the concept of Achilles' heel. Achilles' mother dipped him in the Styx river to make him invulnerable, but neglected to make sure the water covered the heal she held him by. Of course, this proved to be his undoing. Similarly, cutting Samson's hair caused him to lose his strength. Thus, Superman has his Kryptonite, and the Martian Manhunter fears fire.

Comics and churches have much in common.

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The Afterlife

Although the quest of heroes is life–affirming, death is also a great concern of religious writing. One purpose religion has taken on is to address mankind's fear of dying. The most universal mechanism for providing a means for life after death is the existence of the human soul. Souls, ghosts, and the afterlife as shown in comics are therefore directly affected by religious ideas, with a healthy amount of more ancient mythology thrown into the mix.

Comics like *Sandman* and *Hellblazer* have explored Christian mythology

Personifications of death are not part of most modern religions, but they did exist in Greek, Norse, and Egyptian myths. There have been many comic book versions of the grim reaper. These modern day descendants of Charon, the Greek boatman who ferried the dead to meet their fate on the other side of the Styx, have been quite varied in appearance. However, since they share the same roots, they are unsurprisingly similar creatures. Marvel's version of Death usually manifests itself as a robed skeleton or woman, in contrast to DC's current Death, who virtually always appears as a young woman. Both are living embodiments of the concept of death. DC's Death seems to perform her duties as a fulfillment of destiny, while the Marvel version would appear to have its own plans concerning its function in the universe.

The existence of the human soul is another religious device comics have adapted in a variety of ways, especially in the form of ghosts and spirits. Adam Warlock's Soul Gem has the ability to trap that precious life essence. Some feel the Spectre is a ghost ordained by God to fight evil in the physical plane. The ultimate comic book ghost – Deadman – is a spirit who walks the Earth with the ability to possess living humans.

Giving The Devil His Due

The ideas of good and evil have their roots in religious teachings. There can be no good without evil. They define each other. This is an important concept to literature in general and comics specifically. Comics have carried on the good versus evil battle more than any other form of literature. Just as comic heroes have roots in myth, so do comic book devils.

The Demon Etrigan is the offspring of Belial, who in New Testament times Jewish scholars considered synonymous with Satan. In DC's continuity, Belial was until recently one of the three princes of Hell, and probably a fallen angel. He is half-brother to the wizard Merlin from Arthurian legend.

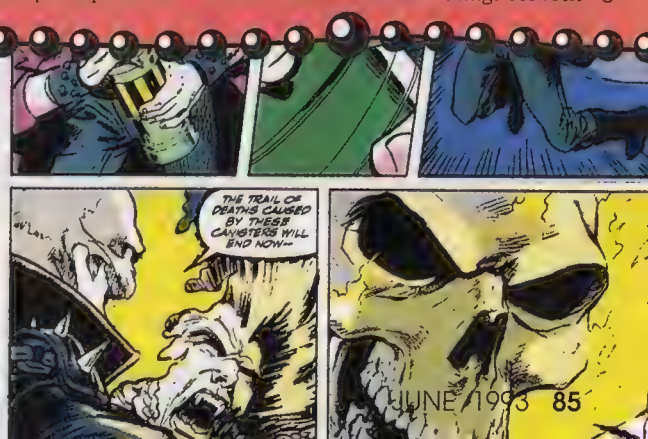
Marvel's Mephisto is the devil in name as well as in deed. Like Mephistopheles in Faust, he goes as far as to make deals for men's souls. Marvel has sort of waffled on the issue of whether Mephisto is the fallen angel from biblical myth. An apparently separate entity, Satan made a deal for Johnny Blaze's soul that ultimately leads to Blaze becoming the demon–like Ghost Rider. This Satan creature is Daimon "Son of Satan" Hellstrom's father.

Where Marvel has dropped the ball on this issue, DC has picked it up and run with it. Both the Sandman and Hellblazer titles are rife with religious references, though these two sometimes contradict each other. Clearly in the DC universe, there is a Heaven and Hell. Lucifer is the fallen angel. However, Hell is a triumvirate in the DC universe. The other co–rulers, named alternatively as Beelzebub, Azazel and Belial, depending on whether you follow Sandman, Hellblazer, or Demon, are all names used interchangeably by biblical scholars for Satan or the fallen one. In the DC universe, they are almost likely angels who fell with Lucifer.

Religion As History

In the past decade, many comics have used religion and myth as a backdrop for their stories. Beginning in *Thor #337,* Walt Simonson's version of the mythos cleaved closer to the old Norse stories than ever before. Similarly, George Pérez's *Wonder Woman* (beginning in vol. 2 #1) went back to its roots in Greek and Roman mythology. More recently, comics like *Sandman* and *Hellblazer* have explored Christian mythology. It's not uncommon to see John Constantine conversing with the Angel Gabriel, or the Demon Etrigan contesting the powers of Hell.

By doing this, comics benefit from an extensive and detailed history. They also add to and modify past legends for their own purposes. For example, according to some biblical writings, there are nine classes of beings between



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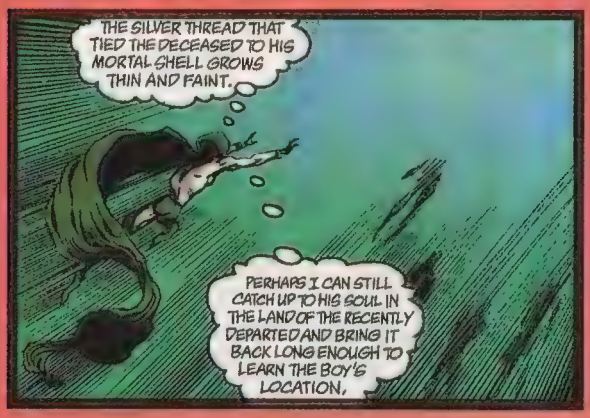
God and man. The Sandman's Endless family appears to be part of that hierarchy.

Religions have the side–effect of keeping central stories alive in their teaching, therefore allowing artists and creators to build upon and interpret the central themes. Others who know the religion can understand the art. This important contribution by religion to society should sound suspiciously familiar to comic readers. We call it continuity. Enduring legends lend



themselves to the interpretation of the times, and comics are an ideal form for the evolution of stories. Therefore, it's not surprising that as complex continuity has become more popular in comics, so has incorporating religious elements. Religions are the ultimate in continuity.

Drawing The Line

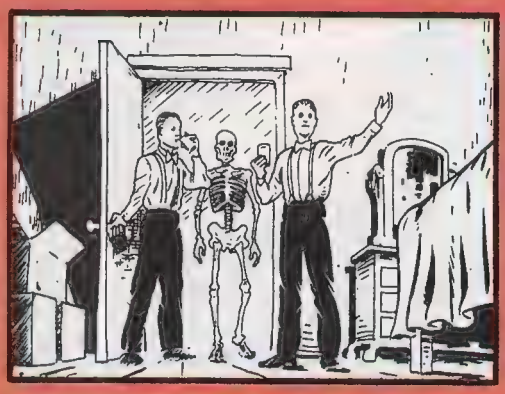
Ironically, the tight continuity we hold so dear has caused an interesting problem. Combining the continuities of various myths and religions is not easy. There is a point where comics as art get crossed up with comics as entertainment. Art is unconcerned with offending people. Unfortunately, many elements of religion are considered taboo subjects by their practitioners. As entertainment, comics want to sell copies to as many people as possible, and it can be difficult to do that when the material challenges people's beliefs. Marvel and DC have handled this problem by showing many religions in coexistence, and leaving the "true" nature of creation unrevealed.

Karen Berger, who leads the troops for DC's Vertigo line, explained many intricacies of DC's carefully orchestrated religious hierarchy. According to Berger, while no "bible" of the religious icons exists at DC, a great deal of attention is paid to keeping things consistent. The Vertigo titles, as well as the "transition" titles (such as The Spectre and Demon), have a loosely-set order that writers can play around with. The religious elements in this order make it difficult to cross the Vertigo titles into the mainstream DC universe due to its mature nature. Thus, readers didn't get to see Death meet Superman in *Superman #75*. While Vertigo is constantly pushing the limits of acceptability, those limits still exist. Vertigo books can't use currently believed-in religious personifications. The now–famous Swamp Thing meets Jesus Christ story is a good example. In this story, the time–traveling Swamp Thing would have been the cross to which Jesus was nailed. As was well–publicized at the time, DC ultimately rejected the story for publication.

While DC has carefully constructed a religious hierarchy out of current and past religions, Dave Sim has avoided the problem completely by inventing his own religions for Cerebus. The dominant practice is the Tarimite religion. Tarimites are separated into Eastern and Western Tarimites, which are based on the split of the Roman Empire. Both sects are mono–deity, male–centered religions that are widespread in the Cerebus universe. Cerebus became pope of the Eastern sect of the Tarimites in the Church and State storyline. In earlier issues, Cerebus often swears "by Clovus", which is simply the Northern name for Tarim. Two other religions, the Cirinists and the Kevalists, differ because they believe in a single female creator. Cirinists believe this deity to be mother of all, while the Kevalists see her to be the personification of all that is womanly. Finally, the Illusionists are the outcasts of the Cerebus universe. Everyone uses this group as scapegoat, blaming them for any unexplained misfortunes that occur.

Comics As Myths

Comics are doing what no other literature of our time does— creating a new mythology. Comics, as a whole, dare do things with religious elements that other forms of literature do not because there are fewer rules in comics. There is little formal criticism of comics (we have movie critics and book critics, but not comic critics) and perhaps that has been to our advantage. It gives our artists and writers more freedom, and because of this, they dare much. Perhaps that's the attraction of comics and religion. In this form, more than any other, creators can contribute to new myths. ☆



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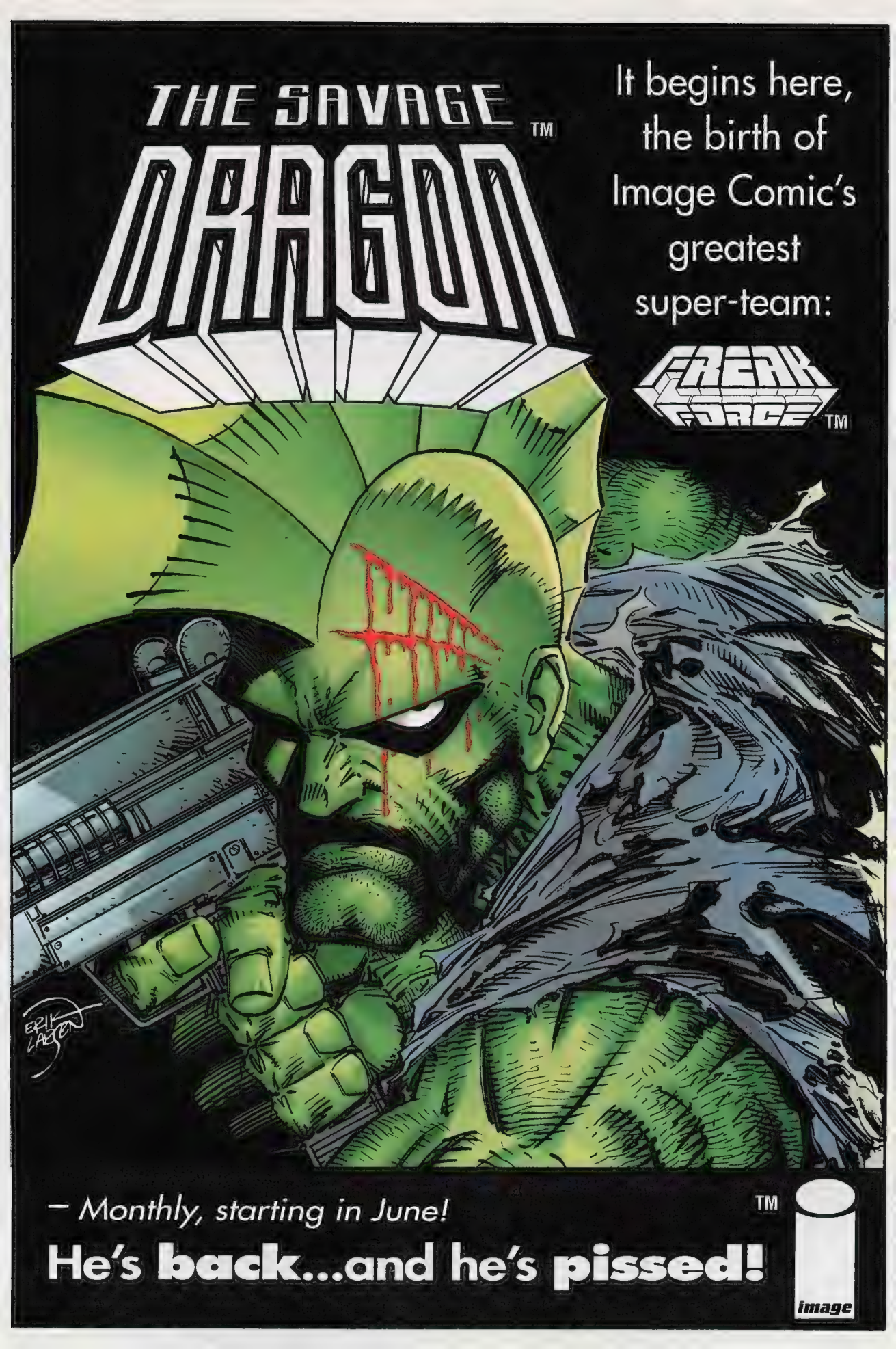
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THE THROAT

Ron Wagner brings his own style to Morbius

By Clifford Meth

With his long mane of hair tied back in an unceremonious ponytail, Ron Wagner sat back in the guest of honor's seat at Clobbering Time Comics in Union, N.J., signing autographs and looking something less than excited. "Will you do a sketch for me?" pleaded a 20–something collector with pad in hand. "I have a real Spawn fetish."

"You should try girls," quipped the young artist, putting his pencil to pad.

What Ron Wagner lacks in tact, he makes up for in talent. Indeed, when he's not moonlighting as one of the most gifted new singer/songwriters on the East Coast, Wagner is busy at work on *Morbius*, one of the more innovative books to come out of the often less–than–innovative corporate Marvel. Indeed, Wagner has been singled out by both fans and pros alike as a rising star in the industry. And unlike other flavor–of–the–month fan faces, "The Wags" (as inker/partner Mike Witherby calls him) earned this status by studying and working with (and paying dues with) some of the finest talent in the history of comics.

But Marvel's new golden boy is often less than satisfied with his current momentum. In the age–old tradition of temperamental artists in touch with their strengths, Wagner is eager to bring far more to his current *Morbius* assignment than the omnipresent Comics Code (and, in his view, the ridiculously conservative editors at Marvel) has allowed. So Wagner was frustrated.

"The Code has been a constant pain in the ass, but they apparently feel the same about me," confesses Wagner.

Beginning with issue #9, *Morbius* gets a face lift. Exit writer Len Kaminski. Enter writer Greg Wright, who adds scripting Marvel's technological vampire to his *Deathlok* chores.

Wagner was born during the big snow of 1961 in Lake City, Iowa, which prior to Wagner's arrival was notable for little other than a brief appearance by Buddy Holly and the Crickets. "The town was so small that they didn't even sell comics," Wagner recalls. "I had to wait until I visited my grandmother's house once a month in Lohrville, about 100 miles away." Lohrville had a little corner drugstore where Wagner discovered *Our Army at War* with Sgt. Rock. It was love at first sight.

As fate would have it, Wagner finally met Sgt. Rock's penciler, comics–industry veteran Joe Kubert, upon enrolling at the Joe Kubert School for Cartoon & Graphic Art in Dover, N.J. It was a long way from home, but young Wagner had long–ago decided upon a career in visual arts and was eager to learn all he could from his boyhood hero. In a class that included Lee Weeks (*Daredevil, Predator vs. Magnus*) and both Andy and Adam Kubert (*Uncanny X–Men, Batman vs. Predator*), Wagner picked up not only the basics but also a strong sense of direction and storytelling from Joe Kubert, who Wagner refers to as the master of all storytelling.

"Storytelling is something that's lacking with a lot of today's artists, even the most popular ones," Wagner says. "Sadly enough, the ability to draw sequential panels is becoming a lost discipline. A lot of what I see today is just bad, but it sells anyway." Wagner calls this his Theory of Geek Appeal. "Certain fans buy books because it looks like something they themselves might've drawn. Me? I go for a strong storyteller with a sense of anatomy."

Wagner's tastes in comic art are a direct result of some very strong influences, mainly Joe Kubert, Alex Toth, Gray Morrow and Neal Adams. Of the four, Wagner is most enamored with Toth. "Toth is all design," Wagner gushes, excited to talk about his hero. "Besides just storytelling and characterization, his sense of design was brilliant and his figure drawings were fabulous. All of his characters look like they could really exist—they're not steroid creatures. A lot of people don't know this, but after leaving comics, Toth went off and designed things like Scooby–Doo and Space Ghost for Hanna–Barbera."

While still at the Kubert School, Wagner got work at DC doing fill–in issues of *Hex*. Shortly thereafter, Marvel gave him a Savage Tales story, and then made him the regular penciler of *G.I. Joe*. "Besides being a foot in the door, *G.I. Joe* taught me about doing a series on deadline," Wagner recalls. It also brought him in contact with another boyhood hero, Russ Heath, who inked one of Wagner's *G.I. Joe* jobs. "What a great experience," Wagner recalls.

After *G.I. Joe*, Wagner went on to pencil *Nth Man: The Ultimate Ninja* for writer/editor Larry Hama, whose credits stretch from Bucky O'Hare to Wolverine. "Larry's writing was great," says Wagner, "but *Nth Man* died a horrible death because it didn't exist within the Marvel Universe—there was no one running around in long underwear." Nevertheless, Hama admired Wagner's work and introduced him to living–legend Neal Adams at Continuity Studios.

"I was really nervous meeting Neal," Wagner remembers. "I mean, he was 'Neal'. But I showed him my portfolio, and then a few days went by and I got a call one morning asking me to work that afternoon and stay all night. Continuity is a regular factory." Wagner still has great admiration for Adams. "I learned from Neal that I really didn't know anything about drawing," Wagner laughs. "The guy is incredible."

Finally, after nearly a decade, Wag-

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ner landed *Morbius*. It was his first high-profile job, his first guaranteed-royalties job, and his first convention-guest-appearances job. Within weeks, he was bummed out.

"I admit that I wanted this series to be great," says Wagner, "and because of the restrictions and the writing, it just wasn't." Wagner firmly believes that in comics, fights without stories sell better than stories without fights. He says Kaminski had a different philosophy. Wagner says Kaminski's scripts offered little action—"talking heads," the Wags called them. "Morbius should be dark and scary, and just a little bit out of control," says Wagner.

Wagner ended up rewriting several *Morbius* scenes in issues #2 through #8, but not without controversy. "Some of the extracurricular stuff I did in the crowd scenes didn't make it past the Code," he laughs. There were things like explicit sexual acts or "Anal Nuns" posted on a movie marquee (which was changed by an art editor to "Naughty Nuns.") "The way I see Morbius and the way Len saw him were two completely different things," Wagner explains. "Len saw him as the 1970s Roy Thomas thing, with Morbius whining a lot. I see Morb as absolutely vicious. People are scared of him. He's quick, decisive, and powerful."

"Ideally, they should take the Code off *Morbius*," Wagner says. "It would sell better because the little fiends want to see blood. At Marvel, I can't do red blood—they color it black or brown or purple or something. It's really frustrating. The realism goes right out the window. I can't even do decapitations."

Wagner's passion for *Morbius* has put him in trouble with the Code nearly every month. "I don't even know who the Code is," says Wagner, "but I think it's a bunch of old women sitting around gasping at the blood. 'There's a little flesh over there! Better take that out'." But with Wright's presence, Wagner promises to get down and dirty. "Starting with #9, *Morbius* will be darker, more Gothic—scarier and trippier." What kind of trip? "Bad speed," laughs Wagner.

And what about the rumor that Wagner poured blood into the red ink at the print shop before issue #10? "I'm denying it," says Wagner, licking his fangs. ☆

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Kaminski Bites Back at Wagner

Given the nature of Ron Wagner's comments on Len Kaminski's work on Morbius, Wizard offered Kaminski a chance to respond. Here is what he had to say.

"Ron Wagner's grasp of the facts is tenuous at best, particularly where his patently untrue claims to have 'rewritten' *Morbius* #2 through #8 are concerned. What contributions to the writing of the book he did make were limited entirely to minor changes in pacing and snide margin notes in which he made his personal opinion of my plots clear.

"The most extensive example of Wagner's alterations can be found in #5, where he pushed the splash page I had written—a close-up on Morbius peering into a test tube—to page 2, and substituted a three-panel sequence of Morbius' apartment building for page 1. I hardly think anyone is likely to accept Wagner's apparent contention that this type of minor change qualifies as 'writing' of any kind.

"As for the sarcastic margin notes, these and occasional references by the editorial team to Wagner's dissatisfaction with my plots constituted the sole form of feedback I received from him. During my tenure on the book, I attempted to reach him repeatedly. Despite leaving numerous messages on his answering machine asking him to call me back and discuss his concerns, he never bothered to return my calls.

"With regard to Morbius' characterization, I made it abundantly clear in my original series proposal that I intended to portray Morbius' character as a mixture of savage beast and tormented soul. If Wagner disagreed so vehemently with that approach, I don't understand why he accepted the assignment to start with—unless it was his intention from the beginning to force me off the book. In that case, I question not only his understanding of what constitutes writing, but his idea of ethical behavior as well.

"This is almost too trivial to include, but I'd like to point out that Wagner's reference to the 'drug trip' story in #9 was a storyline conceived by me and begun in #8, and not by Greg Wright.

"For my own part, I hate this whole wretched mess. *Morbius* was a book that was very near and dear to me, which I looked forward to producing with an artist I respected. Unfortunately, none of that remains true."

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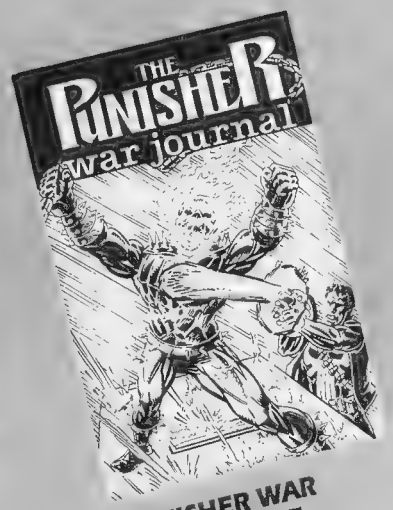

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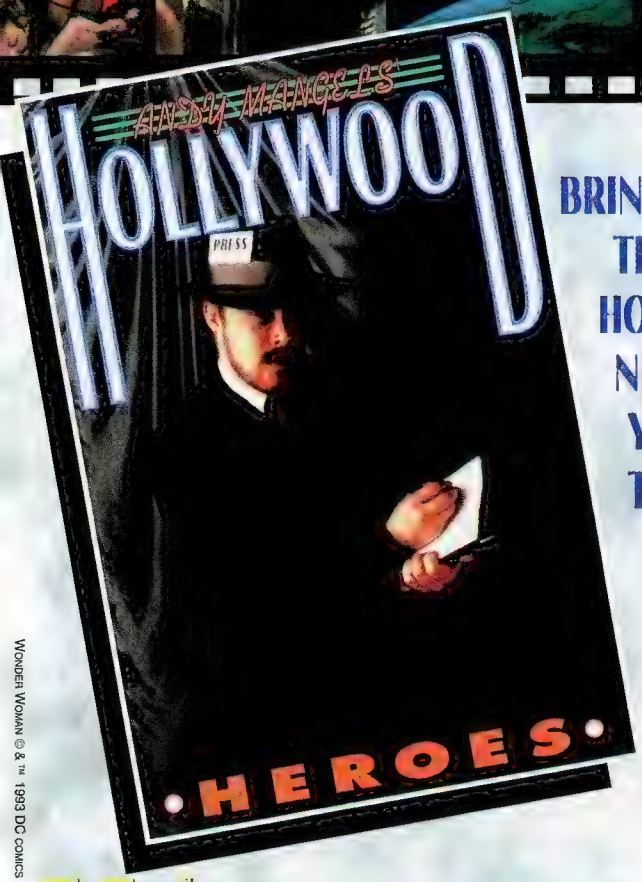
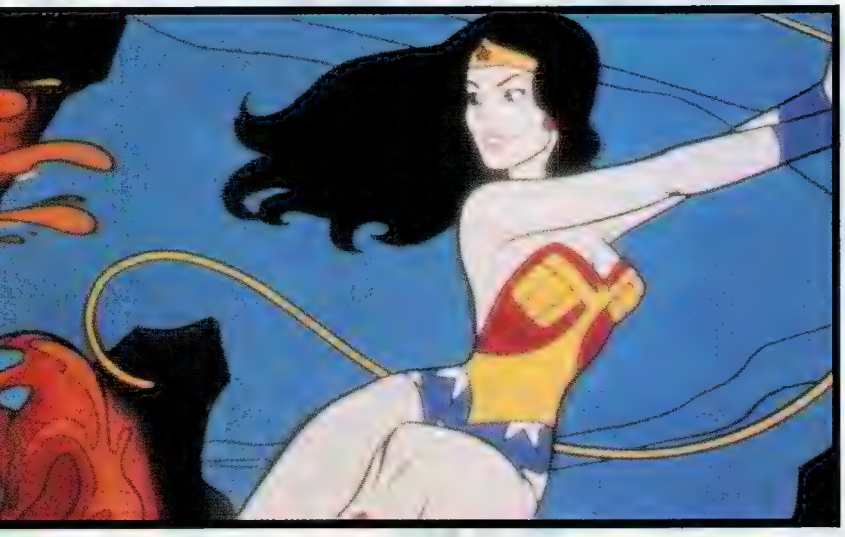


BRINGING YOU THE LATEST HOLLYWOOD NEWS THAT YOU WANT TO HEAR...

WONDER WOMAN © & ™ 1993 DC COMICS

Wonder Woman Special Being Developed



The biggest comic/animation news is about a *Wonder Woman and the Star Riders* special, now in development at Warner Bros. Boyd Kirkland, of *Batman: The Series*, is producing the half–hour show, which is based on the new Mattel toy line. Wonder Woman, riding her unicorn, leads her four Pegasus–riding teen-age companions on quests of truth and justice. Two newly-created characters are Starlily, a black plant empath, and Solara, a Hispanic girl who controls fire. Of the two established DC heroines, Ice can make ice bridges and freeze things, and Dolphin can breathe underwater and talk to fish.

Wonder Woman and the Star Riders was developed for DC by Louise Simonson. Two scripts for the Special have been written: one by Kirkland, and one by Marty Pasko. The Star Riders special and toy line promise a Wonder Woman who looks the same as her comic counterpart, but now also comes with a star–filled mini–skirt for modesty. And speaking of mini–skirts, both Mattel and Warner are hopeful that the line will be popular enough to produce more characters, of which Supergirl tops the list (she was in earlier versions of the line). The toy line will be out for the Christmas season, packed with specially–prepared comics. Warner is scheduled to deliver the Star Riders special in October, for a November airing.

Universal plans to have a two–hour block of cartoons, similar to Disney and Fox's afternoon blocks, by 1996. *Exosquad* leads the pack, followed by *Beethoven*, which is based on the movie about a large, slobbery dog. Will

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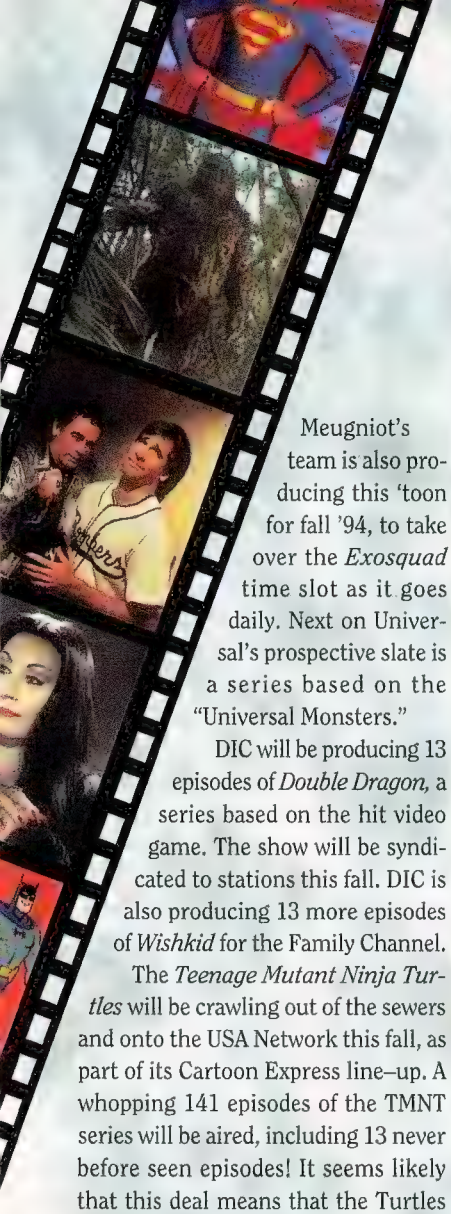


Meugniot's team is also producing this 'toon for fall '94, to take over the *Exosquad* time slot as it goes daily. Next on Universal's prospective slate is a series based on the "Universal Monsters."

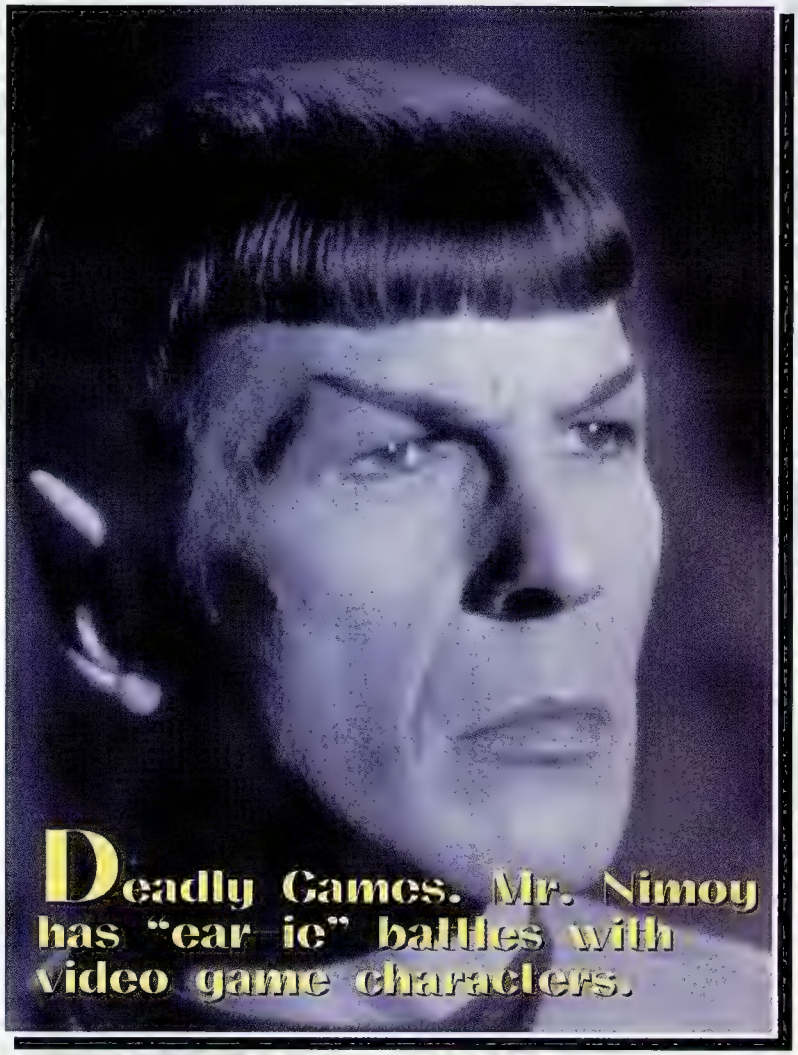
DIC will be producing 13 episodes of *Double Dragon,* a series based on the hit video game. The show will be syndicated to stations this fall. DIC is also producing 13 more episodes of *Wishkid* for the Family Channel.

The *Teenage Mutant Ninja Turtles* will be crawling out of the sewers and onto the USA Network this fall, as part of its Cartoon Express line–up. A whopping 141 episodes of the TMNT series will be aired, including 13 never before seen episodes! It seems likely that this deal means that the Turtles will be pulled from syndication, It is not known if CBS will drop the series.

Matt Frewer, of *Doctor, Doctor* and *Shaky Ground* fame, will be giving voice to the Pink Panther in *Claster* and MGM's new 40-episode syndicated series of the same name.

The long–delayed, long–anticipated, long–an–industry–joke *The Family Dog* will appear during the spring and early summer. CBS has 13 episodes of the Steven Spielberg/Tim Burton production in house, after extensive reworking. The show was originally announced for the 1990 season.

Disney has reportedly yanked all of its shows from the ABC line–up this fall. *The New Adventures of Winnie The Pooh,* and *Goof Troop*, will go into syndication. *Darkwing Duck* will be slotted into the Disney afternoons.



Deadly Games. Mr. Nimoy has "ear ie" battles with video game characters.

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Perhaps the weirdest replacement for the Disney shows on ABC is *Tales From The Crypt.* Yes, ABC has bought a Nelvana–produced Crypt animated series to air this fall. *Cadillacs & Dinosaurs* is in development at CBS for ananimated series. It's CBS's attempt to get "young male demographics" away from *X–Men*. CBS promises it will be faithful to the comic book, with Nelvana animating the beautifully-drawn Kitchen Sink series by Mark Schultz. While CBS confirmed that it is on its development schedule, it wouldn't confirm it for '93.

LIVE–ACTION TV NEWS

ABC

The network is developing *Deadly Games* for the fall. The six–part series stars Leonard Nimoy as a man who must battle video game characters who come to life!

If you were worried that the disappearance of *Dinosaurs* from ABC's schedule meant extinction for the series, worry no more. ABC has returned the show, with all new episodes for May.

CBS

So what does CBS have in development for potential fall series? *Viper* is a series possibility, with 13 episodes of the show ordered from Paramount. *Viper* is written and produced by Pet Fly's Danny Bilson and Paul DeMeo (*Flash* and *Rocketeer*). The show will feature a crimefighter in a futuristic car, created by Chrysler. While this sounds like a *Knight Rider* retread to some, Pet Fly says that it's more like *Batman* and the Batmobile.

Universal is backing *Earth Vs. Outerspace,* the first of many Sam Raimi projects. The pilot promises a throwback to Saturday afternoon space seri-

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DOOM'S IV™

ROB LIEFELD • MARK PACELLA

JUNE '93

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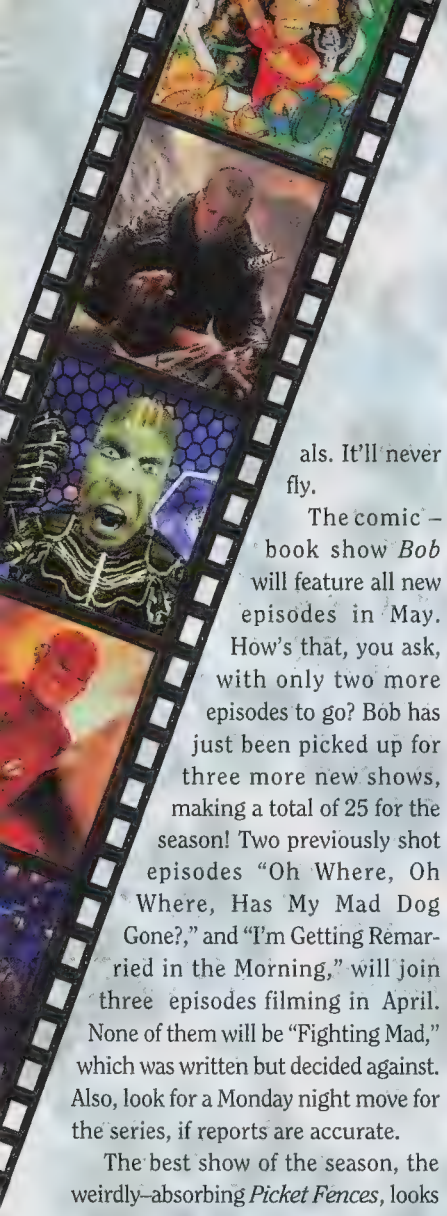

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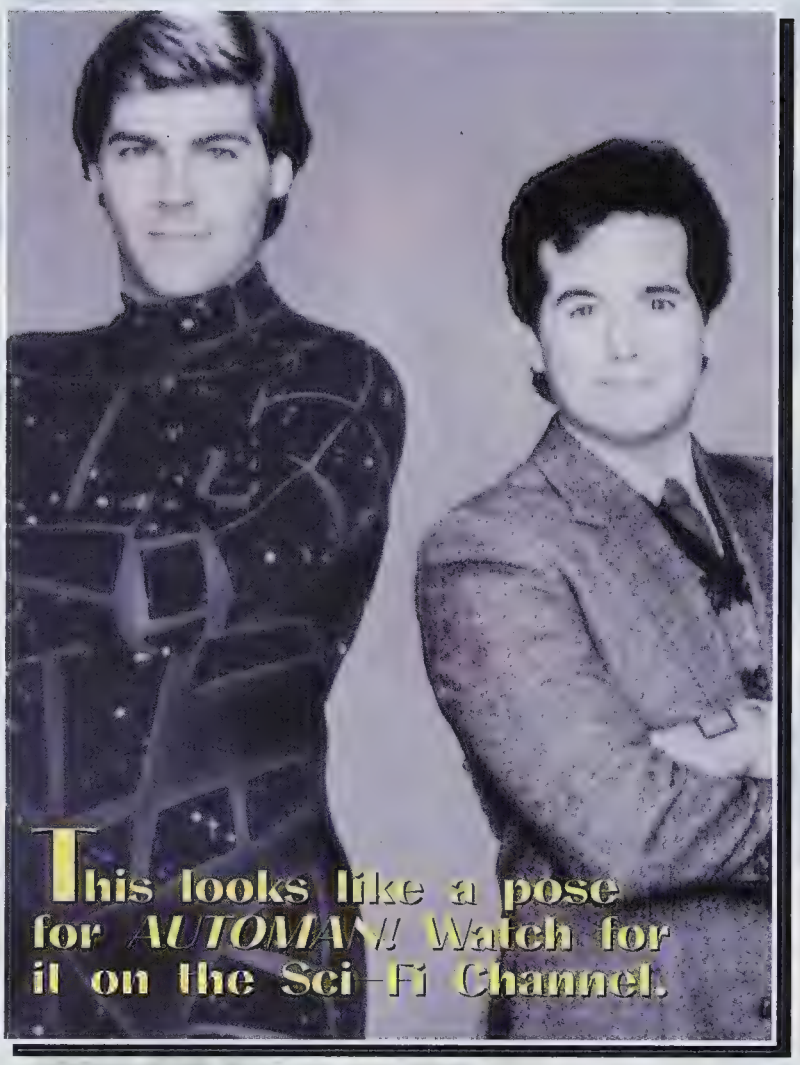

This looks like a pose for *AUTOMAN*! Watch for it on the Sci-Fi Channel.

als. It'll never fly.

The comic-book show *Bob* will feature all new episodes in May. How's that, you ask, with only two more episodes to go? Bob has just been picked up for three more new shows, making a total of 25 for the season! Two previously shot episodes "Oh Where, Oh Where, Has My Mad Dog Gone?," and "I'm Getting Remarried in the Morning," will join three episodes filming in April. None of them will be "Fighting Mad," which was written but decided against. Also, look for a Monday night move for the series, if reports are accurate.

The best show of the season, the weirdly-absorbing *Picket Fences*, looks to be a likely shoo-in for the fall schedule. By moving it to Thursday nights, CBS is positioning it to take over the *Knots Landing* slots for viewers. Staffers have been told to make plans for an even stranger second season!

NBC

NBC, the company that's's been losing the most this season, is going for broke with the sci-fi fantasy genre next season. What does it have in development for potential fall series?

How about *Beat The Devil*, a Warner project about a guardian angel battling evil forces? Or try *Dream Master*, a Hearst Entertainment project which allows scientists to enter the minds of psychologically-traumatized patients. There's also *50 Minute Man*, a Lorimar project which deals with a superhero who's having psychological problems of his own. The hero isn't the "Man" of the title, but the psychiatrist who he visits.

Columbia is producing a pilot called *Borderlands*, from producer Linda Guber. The Borderlands are the area outside a small town that's a nexus separating the worlds of humans and elves. Then there's *Universal's Knight Rider 2010,* now shooting as a grim, bleak two-hour pilot in which Kitt's controller is now a woman who's trapped in "Cyberspace."

If that isn't enough possibilities for you, how about *Dollman*? It's not the Golden Age DC hero, but the star of two *Full Moon* video films. Dollman is a cop from the planet Arturos. No bigger than Barbie, this cop has to make sure his attitude is up to the task of fighting the bad guys.

Sam Beckett may be ending his time-traveling adventures in May, as the potentially final episode of *Quantum Leap* will air during May sweeps weeks. The second-to-the-last show features Sam leaping into Elvis' entourage, but the final show may answer a lot of questions the series has created in the fan's minds. According to at *Quantum Leap* publicist, Sam may leap into himself on the day he is

Sam Beckett may be ending his adventures in May.

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born, eventually ending up in a bar where the bartender could be God, or whomever the being is that's been leaping Sam around in time. Sounds like a weird one to me, and an episode that's not to be missed. This episode wraps up many plot elements, in case the series doesn't return.

FOX

What could that sly fox of a network be planning to please sci-fi fantasy genre fans? There's always *Guinea Pigs*, a Columbia drama series about cops who use technological devices from the future. Then there's *The Island*, from ABC Productions, which sounds like a retread of the failed pilot film *Danger Island* to me. *X–File* is not a series about Marvel's mutants, but Twentieth Television's fantasy horror answer to fan favorite 70's series, *Kolchak, the Night Stalker* (which many believe inspired the character of John Constantine, Hellblazer).

SYNDICATED AND CABLE

Fans of Sid and Marty Krofft should check for the April issue #9 of *Film Threat*, the often– recommended "other movie magazine." A glossy six–page feature outlines all of the Krofft shows, including *Electra–Woman* and *Dyna Girl, Dr. Shrinker, Bigfoot and Wildboy*, and *H.R. Pufnstuf.* There's even a hint of scandal or two in the story, but you'll have to check it out for yourself.

Universal/MCA has unveiled its syndication plan to put it against Warner and Paramount's syndicated big–show series. In January 1994, Universal will offer the "Universal Action Network," a set of 24 two–hour telefilms. The "Network" will offer six series, each-with four, two–hour telefilms, to alternate over the run. Should any of the series prove to be immensely popular, they may then be spun off into their own regular series, while unpopular shows will be dropped. The six series include: *Fastlane*, a Knight Rider– combined–with-Route 66 show directed by John Landis; *Bandit,* Hal Needham's continuation of the *Smokey and the Bandit* films, a TV version of *Midnight Run*; and *Vanishing Sun*, to be written and produced by the upcoming Dragon's Rob Cohen. *Hercules* will be written and directed by the ever–present Sam Raimi.

The Sci–Fi Channel's most interesting show, *Sci–Fi Series Collection,* features the bizarre superhero show, Automan, in May. Chuck Wagner (who's now touring as Javert in Les Miserables) plays a computerized superhero created by LAPD computer hacker Desi Arnaz, Jr. Thirteen episodes of the show will air May 3-19. Watch the full eight episodes of Stephen King's *Golden Years* for one of the most interesting and engrossing King TV projects ever. While critics claimed it was too slow-moving, the series played as if you were reading a King novel. Each character was fleshed out and followed in their story. The four–hour video version greatly truncates the story, doing it a disservice.

Also on the Sci–Fi Channel be sure to catch the two new/old superhero shows on its new Sunday schedule. Check out two episodes per day of *My Secret Identity* from 10 a.m.–11 a.m.

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THE VIOLATOR MAKES A HEART WRENCHING RETURN!

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Early episodes of the series had a lot of Marvel comics and posters in them—a bit of product placement by then–Marvel owners New World. And, if you want to see what the X–Men might look like without their costumes, and with a sense of humor, check out *Misfits Of Science,* at 11 a.m. on Sundays. This highly under–rated series was really a lot of fun, and often very funny. The characters include a psychic girl, a man who can shoot force bolts and run super–fast, a man who can freeze things, and a man who can shrink. Watch it and wonder why it didn't catch on.

HBO's *Tales From The Crypt* is well into filming its fifth season of 12 episodes. Watch for some familiar names from genre hits coming in this award–winning horror anthology. "As Ye Sow" is directed by Kyle MacLachlan and stars Hector Elizondo, Patsy Kensit, Sam Watterston, Adam West (Batman). "People Who Live In Brass Hearses" is directed by Russell Mulcahey (*TheShadow*) and stars Bill Paxton (*Aliens*) and Brad Dourif. "Well Cooked Hams" is directed by Elliot Silverstein and stars Martin Sheen and Billy Zane. "House Of Horror" is directed by Bob Gale and stars Will Wheaton, who won't be saving the Enterprise in this show. *Tales From The Crypt* will haunt your airwaves this fall, possibly in August.

FEATURE FILMS

If you're a video game addict, or you can't wait to see the next *Howard The Duck*, head to your theaters on May 28. That's the date Buena Vista/Disney will release *Super Mario Brothers*, the live action movie.

A certain Betty may soon be boop–boop–a–dooping her way back onto the big screen. Richard Zanuck is the executive producer of a Betty Boop feature film with Lili Zanuck and Richard Fleisher (the son of Betty's creator, Max Fleischer). Jerry Rees is scripting the film, and producing it with Steven Paul Leiva. MGM is preparing to launch the film for a 1994 release.

One of the most anticipated sci–fi films in Hollywood is *Stargate,* a $30 million–$40 million space film for Carolco. Roland Emmerlich is set to direct, with Kurt Russell announced as a lead in the film.

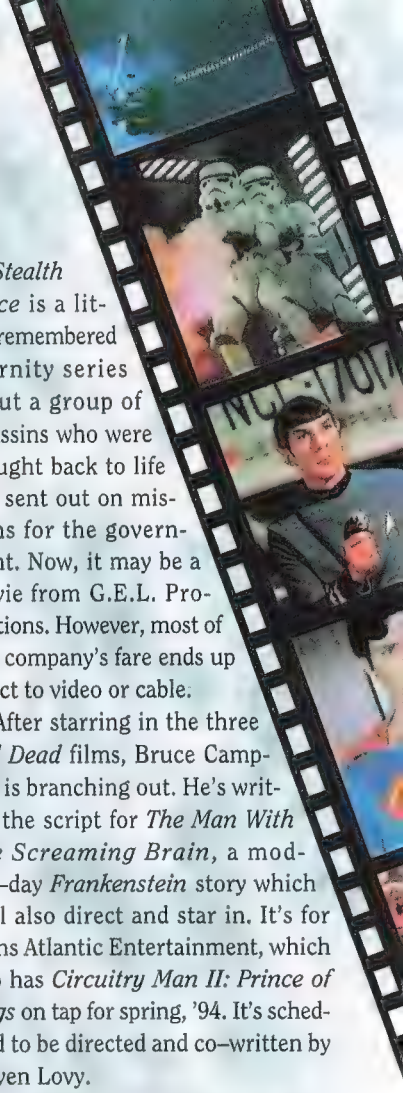
Stephen King's *Needful Things*, starring Max Von Sydow as the evil Leland Gaunt, proprietor of the curiosity shop from Hell, is scheduled to be released Aug. 13 from Columbia. Ed Harris and Bonnie Bedilia also star, and Fraser Heston directs.

Boy, was I shocked to see a full–page color ad for the *Faust* movie from Genre Entertainment in a recent edition of Variety. Michael Burnett (*Darkman* and *Universal Soldier*) and Ted Chalmers are slated to be the producers, and long–time comic fan Stuart Gordon is set to direct. The script is now being written by *Faust* comic writer David Quinn, and it's rumored that Christopher Lambert and/or Bruce Campbell may appear. The producers put an offer out to Madonna's agents, but they said that she's moving into another direction. Chalmers promises that this will be a "major mainstream film, not an art film." The plans to go for an "R" rating, with a more graphic unrated video and foreign release. Production is scheduled to begin in September for a summer '94 release.

Cinevox is preparing to film *The Never Ending Story III*, in which creatures from the book–world of Fantasia come to Earth to help a boy and his new stepsister. It is not known whether *Flash* star John Wesley Shipp will return to the father's role he played in the second film.

John Carpenter is discussing directing the remake of *Village of the Damned*, a 1960 cult film about a bunch of very strange British schoolchildren. David Himmelstein wrote the screenplay, which Carpenter is rewriting, and Universal plans to have him shoot the film this year. Wes Craven is getting ready to direct Savoy Pictures' upcoming *Dr. Strange* film.

Time Cop is now being rewritten by Mark Verheiden from notes by producers Sam Raimi and Dark Horse Entertainment. The film is also slated for a summer '94 release. This will be Dark Horse's first film project to come from characters it created!



Stealth Force is a little–remembered Eternity series about a group of assassins who were brought back to life and sent out on missions for the government. Now, it may be a movie from G.E.L. Productions. However, most of this company's fare ends up direct to video or cable.

After starring in the three *Evil Dead* films, Bruce Campbell is branching out. He's written the script for *The Man With The Screaming Brain*, a modern–day *Frankenstein* story which he'll also direct and star in. It's for Trans Atlantic Entertainment, which also has *Circuitry Man II: Prince of Plugs* on tap for spring, '94. It's scheduled to be directed and co–written by Steven Lovy.

The men behind *Robin Hood: Prince of Thieves* and the Tom Clancy films are dipping into the fantasy genre again. Mace Neufeld and Robert Rehme are now developing *Midnight,* based on Dean R. Koontz's novel. Stuart Gordon will direct. This is not to be confused with the Michael Jackson superhero film, *MidKnight*, which is now being rewritten by Howard Rodman for Nation Films. You may remember that the film was put into a tailspin by the suicide of designer Anton Furst (*Batman*) last year.

Paul Verhoeven and the writers and production team behind *Robocop* will reunite for *Starship Troopers*, a multi–million dollar sci–fi film set to go at TriStar. That company is also edging forward with Steven Spielberg's *Zorro* film (now being rewritten by Joel Gross), plus an American version of *Godzilla*, and the ever-present Dean R. Koontz's *Dragon Tears*. They've also got *Cartooned*, an interesting film

coming up being produced by Laura Ziskin.

New Line Cinema's *The Hidden 2: The Spawning* has a director, Seth Pinkster, and will move into production soon. This sequel to the cult classic starring Kyle McLaughlen will be preceded by a three–part comic book mini–series this fall. Currently titled *The Hidden: Gene War*, the series is written by yours truly for Millenium!

Highlander III: The Magician is now in pre–production and is set to star Christopher Lambert as Connor Macleod. This time he must face a magician with strong illusionary powers and the ability to change his appearance!

In the new Bruce Lee "Dragon" biopic, Van Williams (TV's original Green Hornet) plays a director who calls the shots for the young Van Williams and Bruce Lee on the set of Green Hornet. Robert Wagner plays the role of producer William Dozier, while Lauren Holly (who plays deputy Maxine in CBS' *Picket Fences*) plays Lee's wife.

Did you all catch the short guest–starring role that the Teenage Mutant Ninja Turtles had in New Line's National Lampoon's *Loaded Weapon 1?* Coming up from a sewer, Emilio Estevez encounters the Turtles, projected on a back screen. Considering New Line released both films, the cross–promotion may help.

VIDEO, THEATRE & MUSIC

If you haven't been haunting your video store, two new releases from Paramount video might be due on your list. *Pet Semetery Two*, the sequel to Stephen King's earlier film, stars Edward Furlong from *Terminator 2*. Also in the realm of sequels, from the creators of Full Moon's *Robot Jox* comes the stop–motion animated *Robot Wars*. Although it doesn't have any name stars, it's got the quirky special effects Full Moon films are known for."The sun won't come up tomorrow. . .our investor's backed out on tomorrow. . .so we're gone." *Annie Warbucks,* the long-anticipated sequel to *Annie*, has been postponed. Delayed from March 18, the premiere was rescheduled to April 21. This was also cancelled as investors felt the profit potential wasn't strong enough for a spring opening. A fall opening is now hoped for, but don't bet your bottom dollar on it.

Robot Wars, from Full Moon Entertainment, brings us to the edge of world war. MRAS-2, the last remaining robot on Earth, is captured by a foreign dignitary who threatens to unleash its powers against the Eastern Alliance. Only one force, a robot buried beneath the city, can stop MRAS-2. A renegade pilot (Don Michael Paul) and his engineer (James Staley) must bring the buried machinery to life so it can win the battle that can save mankind. How close does the world come to the eve of destruction? Find out April 21, when the video becomes available.

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Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three to four line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

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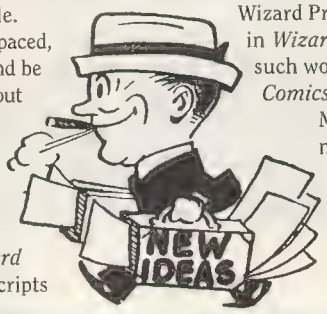

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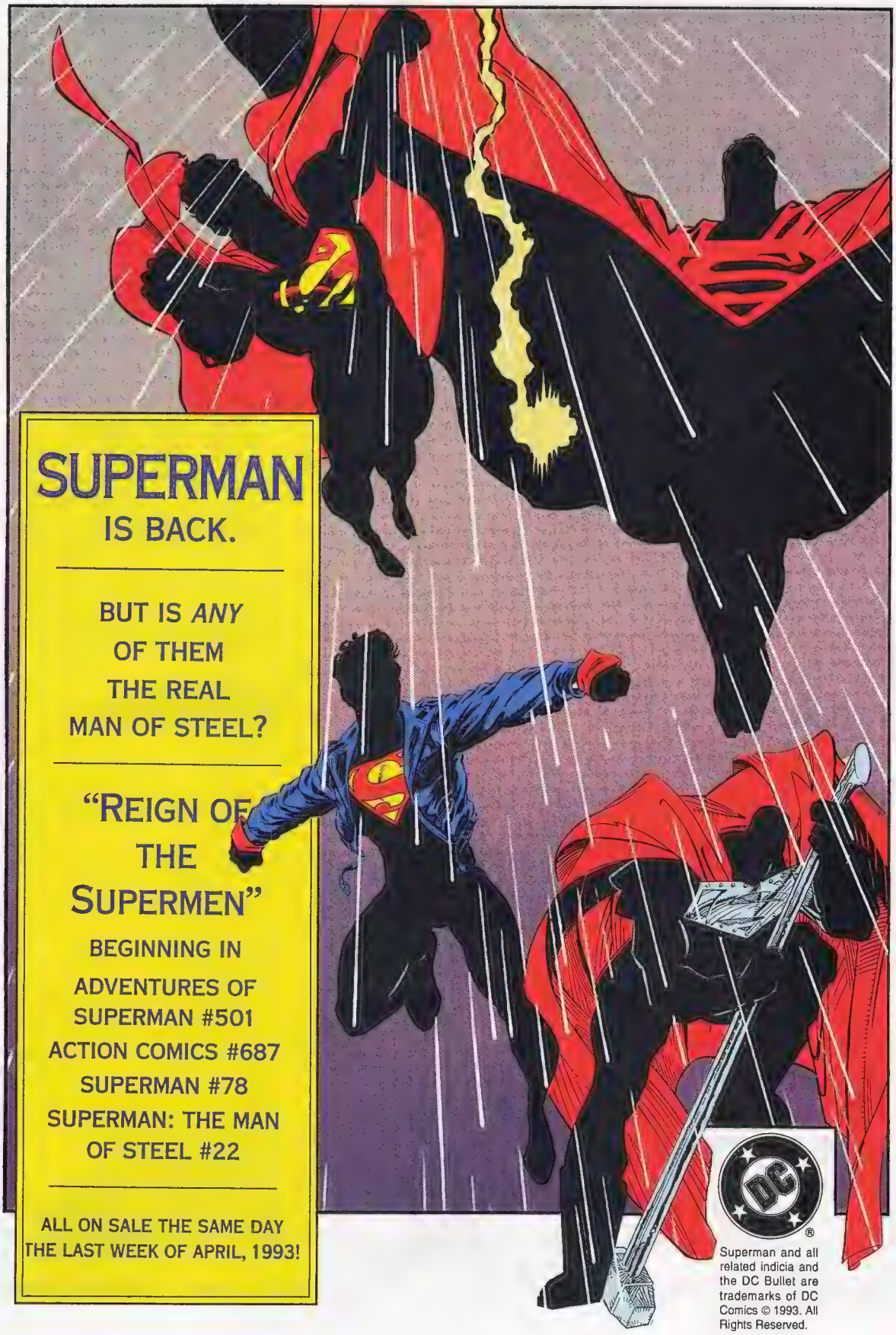
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WITH BRIAN CUNNINGHAM

Heroes who weren't *super* figures

Do you remember waaaay back in issue #6, when I revealed my own personal vision of the Ten Greatest Superhero Figures of All Time? Believe it or not, that single column sparked a lot of response. Some people vehemently disagreed with my opinion. Actually, make that most people. (For those of you who are new readers, or those who just plain forgot, the number one figure was the Super Powers Green Lantern.)

I had promised somewhere along the way that I would do Cunningham's Ten Worst, and this is the time. There's a lot out there to choose from, so I'm gonna have some fun with it. I hope you do, too!

So, without further ado...the Ten Worst Superhero Figures of All Time!

10) The Thing (MEGO). How lame is this thing? (No pun intended.) One of the cool features of the MEGO line was that the clothing was real and not part of the figure mold. It was a detriment to this figure, though, because Ben Grimm's rocky shell was...two-dimensional cloth! His body, cast from a Hulk mold, was shrouded in an orange body suit with black lines (indicating his "rocks") printed on it. What could have been a sharp-looking figure turned out to be an awful-looking one.

9) Lex Luthor (Toy Biz). What can I say about this guy that isn't bad? His face looks incredibly doofy and when you raise his fist, he bonks himself in the head! He wears an ugly purple dinner jacket and HE'S JUST PLAIN HIDEOUS! This is the guy Superman fears? At least the Man of Steel can boast a better figure.

8) Secret Wars Kang (Mattel). There's really nothing wrong with Kang, it's just that I'm so sick of looking at the dang toy! In some places, it's still on the shelves! You can't give this guy away for free. Obviously, somebody doesn't like him, so he's on the list.

7) Batman Returns' Catwoman (Kenner). At first, I thought, "Wow! I'll bet she'll look neat." Imagine my disappointment when I saw this gawky crouching figure in a box labeled "Catwoman". The stitching on the costume looks neat, but the rest belongs in kitty litter. (If I was nice, I would add that the only thing that is even in the class of "good" is the whipping action because it works nicely. But I'm not feeling kind today, so forget it.)

6) Super Size Hulk (Toy Biz). This Hulk makes the old "Hulk Smash" Hulk look like a genius. Granted, the Super Size series was young, but this Hulk looks so...weak. He probably couldn't lift me!

5) Star Trek: TNG Riker (Playmates). This guy would look normal if he didn't stand like he was intoxicated. And what's with the rips in his clothes? I know the character gets into a lot of scraps, but couldn't Playmates show him in a better light? Besides all this, he (and this goes for all of the ST:TNG figures) looks like he just merged with a Munchkin! The proportions of this figure might be distinctive, but it looks very awkward. The only redeeming parts of this figure (and all of the ST:TNG figures) are his head and face.

© DC Comics

Bob the Goon—the worst figure of all time!

4) Tarzan (MEGO). This figure falls into the same trap as the Thing, where his loincloth and skin area are all part of a one-piece body stocking, with the exception of the head. What MEGO should have done with Tarzan was what it did with its Conan figure—only clothe the figure at the waist, and not in a hideous-looking skin-colored body suit like Tarzan has.

3) Robin Hood's Friar Tuck (Kenner). Okay, okay—so it's not a superhero toy. But it's still a bad one. Friar Tuck wasn't even a midget in the film, so why is it that he's one in the toys? (Did anybody notice that both Robin Hood figures had what looked like repainted Super Powers Green Arrow bodies?) It was bad enough that the Friar Tuck character in the movie stunk, but his figure did, too.

2) Batman Returns' Penguin (Kenner). This figure is such a cop-out, it's sickening. Didn't Kenner realize that this figure looks like a repainted Super Powers Penguin? The disappointment goes deeper than that, though, because this Penguin looks nothing like the one portrayed by Danny DeVito in the film! I expect better from Kenner.

1) Bob the Goon (Toy Biz). Do I really have to explain myself with this one? (I guess I do, since it's No. 1.) Besides being useless, he just looks goofy. What was this guy doing to deserve his own figure? Of all the colorful characters in Batman, they chose this clown. There were no Vicki Vale, Commissioner Gordon, Alfred, or Alexander Knox figures. I just don't get it. (I'll refrain from mentioning that I bought the figure, so no one will make fun of me.)

Although this appears to be a dis to the toy companies, don't take this seriously. It's all meant as good fun. Rest assured, when I do another revised Ten Greatest Superheroes Figures list, every

© Toybiz/Marvel

From left to right: Professor X (perhaps the first "action" figure who can't stand up), Cyclops' second figure, Ahab, Longshot, Sabretooth's second figure, Maverick, and (would you believe) a Brood!

© Marvel

This month's "Figure of the Month" contest winner is the snazzy looking Union Jack, which is a repainted Deadpool. Congratulations go to Brian Nixon, of West Point, Utah.

© DC Comics

Runner-up! This wonderful Sandman figure is courtesy of Winston Ng, of Chicago, Ill. He was made from an old Mork from Ork figure with melted plastic for the hair. The coat was from a Kenner Endor-gear Han Solo.

company will be well represented.

Toy Biz was ripped pretty bad, but has been making good things lately. I've got to give it a lot of credit, with its classy Captain America and Silver Surfer figures. It might've stumbled a bit here and there, but it has outdone itself on the craftsmanship on its newest X-Men figures.

The photo used with this article contains my favorite X-Men figures of the new bunch. Regrettably, this photograph was unavailable for the last issue. But now, for the sake of you, the greatest toy fans in the world, it's presented here for the first time anywhere!

Professor X looks really sharp in his chair, as does the Bart Sears-designed Cyclops. Maverick is especially eye-catching with real gold paint sparkling off him. I'm extremely impressed, as I said last issue, with the Brood figure. The fact that one exists is pleasing enough, and it looks really neat. I just reread the early Brood issues of Uncanny X-Men, and man, I can't wait to own this figure!

Toy News

The Invisible Woman is out there, but Toy Biz is pulling a "Catwoman" on her. For the time being, she is pretty tough to find and there is only one of her in a case of figures. This is a smart move by Toy Biz to garner interest in what has become the rare piece of the Fantastic Four set. It is a fine-looking figure with a really cool feature (she becomes "invisible" by turning white when dipped in warm water). The most important factor is that she's a cool-looking female figure. Buy her if you can find her—she's worth it.

Speaking of rare female figures, Counselor Deanna Troi is the rarest of Playmates' Star Trek: The Next Generation figures. As of this writing, she is still pretty tough to find. The demand for Deanna Troi is so great that it far exceeds the supply. The Ferengi is also rarer than most, but the demand for this guy is not very great.

Other figures that are tough to find are Toy Biz' Iceman, along with Kenner's Aliens' Bishop figure. Scoop up these guys if you find them.

Wizard and Toy Biz team up

That's right! Those nice people over at Toy Biz (uh, hope there was no offense taken from the article, guys) have donated tons and tons of goodies to give away to you, Wizard's deserving fans!

Here's the deal. The normal "Figure of the Month Contest" is where people make figures out of existing figures. Toy Biz figures are recommended because they are plentiful and, if you make a mistake, you can just go out and buy another. (Besides that, they make good base figures for every variety of character.) You can do anything you want to make it look good. Each month, nice, clear photographs of well-crafted figures are picked by a panel of one (me) and are showcased on this very page. From now on, the lucky winner will win some of this fantastic Toy Biz merchandise! So, whaddaya waiting for?! Start making those figures now and try to win some groovy Toy Biz stuff! (Special thanks goes out to Elaine Wellman for making this contest possible.)

That's all for this month. Join me next month for our semi-annual price guide!

Send Figure Contest photos (with your name & address) to: Brian Cunningham, Wizard Press, 100 B-1 Red Schoolhouse Rd., Chestnut Ridge NY 10977. No polaroids, please.

COMICS X PRESS

...announces the latest additions to our 1993 limited signed editions line...

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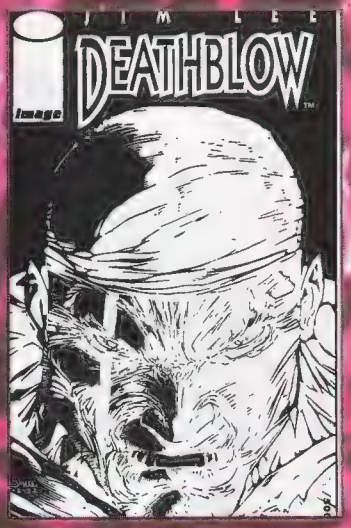

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Signed by Marc Silvestri, this issue is limited to 3000 copies. **Each lot includes 5 copies.** CF#3 - $45.00

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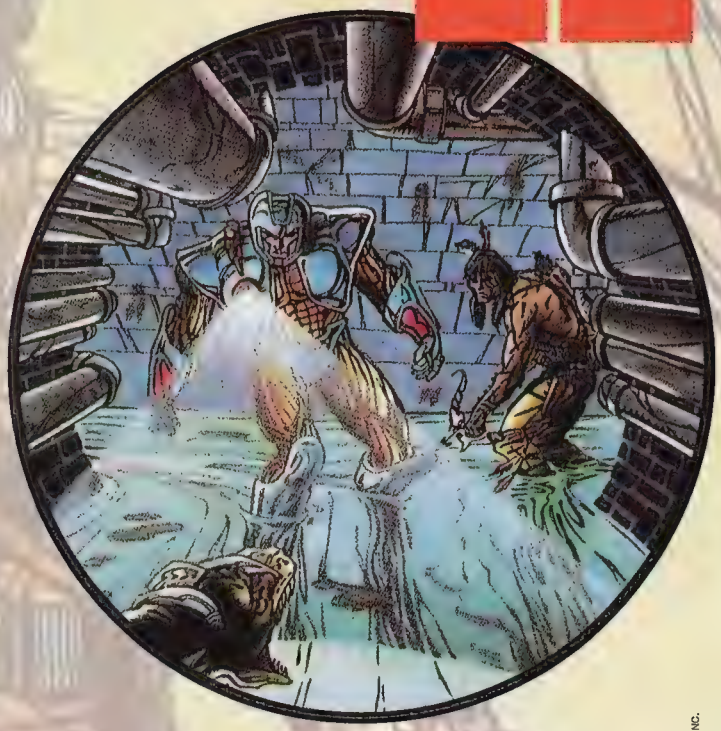
WIZARD™ Contest 22



Grand Prize-(1)

A set of *X-O Manowar* #14 & #15 and the chromium covered *Turok* #1, all autographed by artist Bart Sears!

First Prizes-(3)

A copy of *X-O Manowar* #0 autographed by artist Joe Quesada or a copy of *Magnus* #25 autographed by artist Bob Layton. *YOUR CHOICE!*

Second Prizes-(6)

A set of the Skybox Marvel Series IV (including chase cards) or a set of DC Cosmic Cards II (including chase cards). *YOUR CHOICE!*

Third Prizes-(15)

A set of the limited-edition Youngblood: Home Team and primitive Maxx foil trading cards or a gold foil Spirit card from the 100 Most Collectible. *YOUR CHOICE!*

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1. Ex-Ruler of the Lost Land:

2. Child murderer in Spawn

3. Bombast, Captain Glory and Nightglider's home town:

4. Sabretooth's ex-partner:

5. Imp from the 5th dimension:

6. In Dark Horse's new universe, there is Golden City, Steel Harbor, The Vortex and:

7. A type of mind-meld

8. Lefty Donovan was once the:

CONTEST RULES

Answer the above questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card and send to:

TUROK CONTEST
P.O. Box 5001
Monsey, NY 10952-8001

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Official Wizard Contest #22

Hey! Consider me entered! I want to win some of this cool stuff!

Name (please print clearly) Age

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1st Prize Choice *check one*

- ☐ *X-O Manowar #0*
- ☐ *Magnus #25*

2nd Prize Choice *check one*

- ☐ *Skybox cards*
- ☐ *DC cards*

3rd Prize Choice *check one*

- ☐ *Youngblood/Maxx*
- ☐ *Gold Spirit*

Turok Code:

Congratulations

to the winners of *Wizard* #19's Bloodshot contest (answer—CHROMIUM):

Grand Prize:

Angel Pacheco (age 25) - Brooklyn, NY

First Prize:

Matt Baumgartner (age 12) - Yorktown Hgts, NY
Se Young Kim (age 12) - Wilmington, DE

Second Prize:

Kevin Bruns (age 14) - Belleville, IL
Ryan Levere (age 14) - Ontario, Canada
Keith Peckham (age 11) - W. Springfield, MA
Dan Seabrook (age 16) - Ontario, Canada

Third Prize:

Patrick Dolan (age 14) - Simi Valley, CA
Frank Flores (age 13) - El Paso, TX
Dave Haimes (age 22) - Pomona, CA
Jesse Rosales (age 11) - Portland, OR
Sean Smith (age 14) - Wilmette, IL
Edmund Spychalski (age 13) - Old Bridge, NJ
Andrew Yadzyn (age 12) - Danville, NJ
Rick Zoellner (age 13) - Rochester Hills, MI

No purchase necessary. Contest is open to anyone except employees of Wizard Press and their immediate families and that Bart Sears guy. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Turok Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Turok" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by June 15, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on June 16, 1993 by Wizard Press.

For a list of winners, available after July 1, 1993, send a stamped, self-addressed envelope to "Turok Winners," P.O. Box 5001, Monsey, NY 10952-8001.

WIZARD CLUE: Extinct

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. This month we're grading you alongside the worst places to get a papercut, and then have some turpentine rubbed into the wound. The more agonizing the spot, the higher you score.

How well did you fare?

score	rank
0-5	Between the toes
6-13	Under the nail of your thumb
14-25	Corner of your mouth
26-29	String under your tongue
30	Smack dab in the middle of your eye

1.) What evil organization created Modok?
A.) Chaos
B.) A.I.M.
C.) Hydra
D.) The Cavity Creeps

2.) Which of the following was not a herald of Galactus?
A.) Silver Streak
B.) Air-Walker
C.) Gabriel
D.) Morg

3.) The full name of Batman's butler is:
A.) Alfred Butterworth
B.) Alfred Wordsworth
C.) Alfred Burnsworth
D.) Alfred Pennyworth

4.) Which of the following two Image characters are related?
A.) Cabbot and Battlestone
B.) Coldsnap and Kayo
C.) Seahawk and Atlas
D.) Both A & B

5.) Which character was not a member of the New Gods?
A.) Jezebelle
B.) Ajak
C.) Lonar
D.) Metron

6.) Ant-Man made his debut in which Marvel title?
A.) *Tales of Suspense*
B.) *Journey into Mystery*
C.) *Tales to Astonish*
D.) *Astonishing Tales*

7.) Magnus' robotic mentor, 1-A, was recently re-introduced as:
A.) a Malev
B.) a bird
C.) a human-looking cyborg
D.) Spylocke (of The Future Force)

8.) William Baker is better known as what superpowered character?
A.) Master Darque
B.) Lord Darkthorn
C.) Shazam
D.) The Sandman

9.) In *Archer & Armstrong*, what is Archer's first name?
A.) Joeb
B.) Obadiah
C.) Methuselah
D.) Caleb

10.) In *The Armor Wars*, Iron Man accidentally killed which supervillain?
A) Titanium Man
B.) Iron Monger
C.) Crimson Dynamo
D.) The Controller

11.) Who played the Trickster in the short-lived Flash television series?
A.) Doug Henning
B.) Gallagher
C.) Mark Hamill
D.) Michael York

12.) In *Rai* #0, what two Valiant characters are shown to be married?
A.) Zeppelin & Aric

B.) Ken Clark & Jack Boniface
C.) Flamingo & Archer
D.) Shatiqua & Geoff

13.) The Awesome Android is the construct of what nutso supervillain?
A.) The Mad Thinker
B.) Lex Luthor
C.) Victor Von Doom
D.) The Machinesmith

14.) In *Spawn*, how many Violator demons are there?
A.) four
B.) five
C.) six
D.) seven

15.) Who was the leader of the Suicide Squad?
A.) Amanda Waller
B.) Solomon Kane
C.) Buddy Baker
D.) Barbara Walder

16.) Which of the following characters has four arms?
A.) Foursight
B.) Formulate
C.) Fourplay
D.) Both B & C

17.) What was the name used by the spider-aliens for the X-O Manowar armor?
A.) Shaharazod
B.) Shanhara
C.) Shamara
D.) Shamalamadingdong

18.) What was the backward race that inhabited a square planet back in post-Crisis DC?
A.) Durlans
B.) Primati-men
C.) Bizareans
D.) Bizarros

19.) Which character almost had a nervous breakdown when she uncovered the fact that Peter Parker was Spider-Man?
A.) Glory Grant
B.) Deb Wittman
C.) Marla Madison
D.) Betty Leeds

20.) What X-Men supporting cast member is an ex-dancer?
A.) Moria Mactaggert
B.) Amanda Sefton
C.) Jennifer Beals
D.) Stevie Hunter

21.) Which character is from the future?
A.) Vril Dox
B.) Booster Gold
C.) Lex Luthor II
D.) Brainiac

22.) The Black Knight's sword was cursed in that if it were to draw blood, the Black Knight would:
A.) turn to stone
B.) lose his own life
C.) switch souls with the victim
D.) get Jarvis to clean it up

23.) Which being is not a resident of the Negative Zone?
A.) Blastaar
B.) Annihilus
C.) Obliterex
D.) Both A & B

24.) Cannonball, current leader of X-Force, was once employed as:
A.) a coal miner
B.) a lumber jack
C.) a construction worker
D.) a ditch digger

25.) Which New Mutant was killed by the Ani-Mator?
A.) Warlock
B.) Magik
C.) Cypher
D.) Thunderbird

26.) What criminal did Hawkman and Hawkwoman follow to Earth from Thanagar?
A.) Eric the Red
B.) General Zod
C.) Byth
D.) Kar'hol

27.) Moonboy rides around on the back of what giant creature?
A.) a giant black moth
B.) a red tyrannosaurus rex
C.) a flying carpet
D.) a giant red dog (in fact, Clifford used to give all the neighborhood kids rides every other Wednesday!)

28.) Which character did not die in DC's *Crisis on Infinite Earths*?
A.) Psycho-Pirate
B.) Dove
C.) Supergirl
D.) Flash

29.) Moondragon is the daughter of:
A.) Thanos
B.) Terrax the Tamer
C.) Drax the Destroyer
D.) Adam Warlock

30.) Corsair, the leader of the Starjammers, is really the father of what Marvel character?
A.) Nova
B.) Thunderstrike
C.) Jack of Hearts
D.) Havok

☆

ANSWERS

1)B	2)A	3)D	4)A	5)B
6)C	7)B	8)D	9)B	10)A
11)C	12)C	13)A	14)B	15)A
16)C	17)B	18)D	19)B	20)D
21)B	22)A	23)C	24)A	25)C
26)C	27)B	28)A	29)C	30)D

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THE WIZARD OF CARDS

BY STEPHEN SHAMUS

© DEFIANT

The River Group's new 150-card set will tell the story of Plasm.

Card Set To Introduce Comic Book

Hello again and welcome to this month's Wizard of Cards. There's plenty of new sets to get to this month, so let's go.

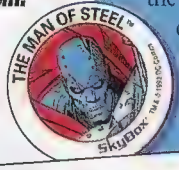
The River Group, the folks who brought you The Elvis Collection, introduces an ingenious card line based on the new Defiant comic book. The universe is called Plasm and is created by Jim Shooter, former Editor-in-Chief of both Marvel and Valiant comics. Shooter will introduce his newest comic book in the form of a limited-edition, 150-card set. This will be the first time a comic has debuted in the form of trading cards. The card set will be the No. 0 issue. In order to read the story, collectors will have to put the cards in protective nine-pocket sheets. The card artist is David Lapham, who also worked at Valiant on *Harbinger*, *H.A.R.D. Corps*, and *RAI*. The story is written by Shooter. The Plasm story will be told on 117 of the 150 cards in the set. The cards will be high quality and UV glossy coated. From what we understand, there will be no "chase" cards or gimmicks to help sell the cards.

The River Group also recently announced plans to introduce The Barbie Collection and The Beatles Collection. Both seem to have a cult following, so these sets should perform well, provided they don't have the major collation problems that The Elvis Collection had.

Comic Images has a handful of sets due out in May. The first set is paintings by Norman Rockwell and consists of 90 cards featuring different covers from The Saturday Evening Post. Randomly-inserted into the packs will be six all new PlaQards, a card printed on real wood grain stock. It should be interesting. The second series is an Olivia Keepsake Collection. It's a six-card set, with each card measuring 6" x 9" and featuring one of her sexiest paintings. There will only be 5,000 individually-numbered collections, and each package also includes a mini press sheet and one bonus Spectrascope card. The final set from Comic Images, due out in May, is from Frank Frazetta. "Frazetta II: The Legend Continues", is a 90-card set which spans his entire career from the earliest comic days to his most recent paintings. Again, there will be six randomly-inserted chase cards, as well as three chromium cards and three Spectrascope cards, an all new process.

Continuity Comics is inserting trading cards into its books, from April through June. In April, there will be 11 different trading cards of lead heroes like Crazyman, Mystic, and Silver Streak that will be inserted into the Deathwatch 2000 crossover books. The cards will be drawn by such popular artists as Brian Bolland, Mark Texiera, Neal Adams, and more. She-Bat and Sheman will be chase cards, both drawn by Adams. There will be one Sheman for every 25 cards, and one She-Bat for every 50 cards. Both will have prism effects. Two hundred coupons will be randomly-inserted into the bagged comics, which can be redeemed for a free poster-sized She-Bat lithograph, signed by Adams.

In May, there will be eight new randomly-inserted cards. These cards are the Hybrids of the Universe such as Highpension, Gymcrack, and Cyclore, etc. and were drawn by top talent such as Larry Stroman and Neal Adams. There are two chase cards, She-Bat and Fire-Bat. Both were drawn by Adams, and both feature special prismatic borders and special inks. Two hundred coupons will be inserted, which can be



© DC COMICS

Skybox's first set of collectible Skycaps will feature Superman and other DC characters.

redeemed for a She-Bat lithograph signed by Adams. June will feature a final set of six characters, the Hellbenders and The Dragon. The chase cards will again be She-Bat and Fire-Bat. This time, She-Bat will be allocated one for every 50 cards, and Fire-Bat one for every 100 cards. Every comic will have a promo card from Classic, featuring art from The Deathwatch 2000 trading card set.

If all these cards from Continuity weren't enough, there's a 110-card set on the way based on Continuity Comics' upcoming Deathwatch 2000 crossover. The set will feature original artwork from Adams, and other Continuity artists. There are 5,000 personally-autographed Adams cards randomly-inserted in the foil packs. The set will consist of 100 regular cards, as well as seven-card and three-card limited-print subsets. The first limited-print subset will feature seven cards of the Hybrids, which, when placed together, form a larger image. The three-card, limited-print subset will be foil stamped in gold and will feature three sports celebrities—baseball superstar Ken Griffey, Jr.; Manon Rheaume, the first professional female hockey goalie; and NBA rookie superstar Shaquille O'Neal—all drawn by Adams. With the Shaq's super popularity, the boxes could probably live off that fact alone. There is a limited production of 5,000 cases.

Skybox has four new sets on the way. Star Trek Masterpieces will be printed in the same fashion as the Marvel Masterpieces. Each card will be hand painted and have heavy card stock and UV coating. A limited number of cases will be produced. The 100-card series will include seven subsets depicting characters, spaceships, aliens, spacescapes and scenes from Star Trek and Star Trek: The Next Generation television shows, as well as scenes from all six movies. Of course, there will be chase cards. The first subset includes three spectra-etch cards and a special "Sneak Peek" subset featuring the Star Trek: Deep Space Nine television show.

The second set from Skybox is its first line of collectible milk caps. The first DC skycaps will feature Superman and other DC characters. There will be a bonus five-card foil-stamped set randomly inserted into foil packs. Each of the foil-stamped cards will contain the Superman "S" logo. In each box there will be one DC SkyCap Slammer that is placed on top of the caps in order to flip them over. It's a pretty fun game once you learn how to play.

Skybox's third set is Star Trek: Deep Space Nine, which are available in factory set form only. It consists of 54 cards. There are 48 regular cards, a consecutively-numbered certificate of limited edition card; an announcement card previewing Skybox's Star Trek Masterpieces and Deep Space Nine TV series cards, two spectra-etched Deep Space Nine cards, and two Deep Space Nine prototype cards.

Lastly, there's the Super Mario Brothers trading cards, which is based on the movie. We're not sure yet if they'll be any chase cards or not, but knowing Skybox's history, there are sure to be some.

Several smaller companies will be introducing some new non-sports sets. Active Marketing will have Defective Comics trading cards. These are parody cards similar in nature to the Wacky Packages released many years ago. This 50-card set features spoofs on the cover of some of the most collectible comics of all time, including *Amazing Fantasy* #15 and *Detective Comics* #27. Autographed cards by the set's artist, Mark Voger, will be randomly-inserted into foil packs.

From a new company called Press Pass, which is headed by Victor Shaffer, (former president of Pro Set), introduces Royal Family Volume 1. This 110-card set features infamous royal scandals, family portraits, and special "Dianacdotes". Quite a few people called us asking where to get the last set put out on the royal family, so these should do nicely.

Private Collection Co. is producing an adult set featuring the women from Playboy. The Playboy centerfold collection contains cover, pictorial, and centerfold cards dating back to the early history of Playboy magazine. Each case also includes a window decal (which we're sure every dealer will use) to promote the cards. These cards, even though they are adult, will probably sell well for retailers. The Playboy name alone should help push the set

Well, that's all for now! Catch ya later!

© Continuity

The end of the world in cardboard form. Deathwatch 2000: the card series by Classic.

Britain's royal family hits the card market, courtesy of Press Pass.

© Press Pass

© 1993 Marvel.

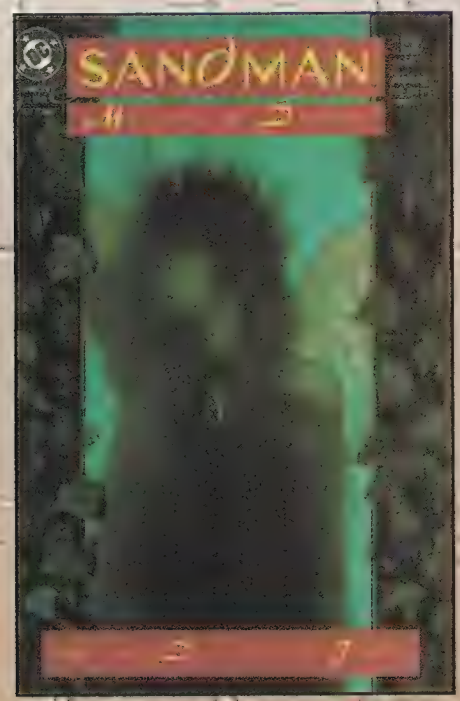
Iron Man #121

Artist: ***John Romita Jr.***
Writer: ***Dave Michelinie***
Publisher: ***Marvel***
Release Date: ***April 1979***

Heyyyyy...an *Iron Man* in the Comic Watch. Okay, so what is Comic Watch-worthy in this issue? By gum, it's the first appearance of James "Rhodey" Rhodes, one-time Iron Man and now full-time War Machine! He's the heavy metal hero who recently took on the X-Force brats and lent a helping hand to the Avengers West Coast. Not too bad from a guy who not so long ago swore never to don Ironish armor again.

Now before you start screaming about this being Rhodey's third appearance, let me set the record straight. *Iron Man* #118 and #120 suffer from the same affliction as *Incredible Hulk* #180 and *Amazing Spider-Man* #298—lameappearanceitis. That's when a major character makes its debut in a title, but only in a cheesy one/two panel shot. *Iron Man* #118 has a crappy two-panel Rhodey shot, then he shows up for almost a full page in #120, but is an instrumental part of the story in issue #121. He still may be a rookie in the Marvel Universe, but with Marvel's new policy of giving everyone and their brother titles these days, he seems a sure-fire bet to get his own book. When it happens, this baby is gonna cook!

COMIC watch



© 1993 DC Comics.

Sandman #8

Artist: ***Mike Dringenberg & Malcolm Jones III***
Writer: ***Neil Gaiman***
Publisher: ***DC***
Release date: ***August 1989***

Wow. Not only is this book deserving of the Comic Watch spotlight, it's also one fantastic read as well. Not to get off the topic here or anything, but if you haven't read any Sandman stories, and you keep hearing about how great they are but you don't make it a point to give 'em a chance, you're really blowing it big time. Though there may not be too many cyborgs running around with 80-pound guns, the stories are easily some of the best-written stuff around. Even better, this issue has a four-page synopsis as to what has gone on in issues #1 through #7, bringing even those completely unfamiliar with the series up to speed. Give one a read. The worst thing that could happen is that you won't like it. Now before this section gets renamed to Palmer's Picks, let's move on to why this is in the watch...

This is the first appearance of Death, the pale-faced Winona Ryder look-alike who has become almost as popular as the Sandman himself, and who recently starred in her own three-issue miniseries. Her current megapopularity, and this book's still reasonable price, make this a solid hot pick. ☆

THE MASK COMES OFF!

SHADOWHAWK II #2

ON SALE JULY 3rd from image™

New Heroic Age on the Horizon

Is it finally time to name a third heroic age? Regular *Wizard* readers know that the first heroic age, the Golden Age, began in 1938 with Superman in *Action Comics* #1. The second heroic age, the Silver Age, began with the Flash in 1956 in the pages of *Showcase* #4. Since the early 1980's, comics historians have been looking for a good jumping–off point to name a third superhero resurgence. Such notable events in superhero history as the publications of *Dark Knight* and *Watchmen* have been suggested. Neither of these possibilities have really stuck.

Peering into the crystal ball this month, we see that the events of the coming summer present us with another possibility. There will be more companies publishing color superhero comics this summer than at any time since the early 1940's. Dark Horse, Malibu, Topps, Defiant, and Continuity will enter the superhero publishing business.

So what's with the big superhero explosion? It has a lot to do with Valiant. This small company proved it could be successful in an area that Marvel and DC traditionally dominated. Image quickly followed last summer, and now the flood gates are open. Most of the publishers new to superheroes are trying a combination of the elements that have made Image and Valiant successful.

All of the new players—Continuity, Topps, Defiant, Malibu and Dark Horse—have some strong points in their favor in their effort to be another Valiant. Continuity, Topps, and Defiant have seasoned pros at (or near) the helm in Neal Adams, Jack Kirby, and Jim Shooter, respectively. Malibu and Dark Horse have opted to simply hire some of the best talent available. Each of these publishers have the potential to put out great stuff and be successful. The key will be in their execution. This means putting books out on time with decent production values, so we won't know the full answer until these titles start hitting the stores. Years from now we may be looking back on 1993 as the start of the third age of heroes.

What is Valiant doing to try to stay a step ahead of this new competition? It has designated this month as X–O Month, and kicking it off with one of the most clever pieces of merchandising to hit the comic market in some time. Now you too can own your very own X–O control ring. Apparently, Manowar–class armor is not included.

Did you ever wonder how Aric got captured by the aliens and what happened to him while he was their prisoner? *X-O Manowar* #0 tells the tale of everybody's favorite barbarian (sorry, Conan) before he got the X–0 armor. Remember all the juicy stuff *Rai* #0 revealed about the Valiant Universe? Regular Crystal Ball readers may remember we mentioned the upcoming Valiant/Image crossover "Deathmate". The split Solar first seen in Rai #0 is a major player in the storyline. Careful Valiant readers know that the Valiant crew likes to drop a lot of little hints in their books. You've got to read them really carefully.

X–O #0 should be every bit as significant as Rai #0 to the Valiant Universe. Joe Quesada provides the art for this blockbuster. Adding to the X–O Mania, the *X–O Trade Paperback* reprints those tough to find first four issues, and includes the new *X–O Sourcebook*. This complete guide to the Manowar armor features pages of transparent overlays that show all the different layers of the armor.

Barbarians and monsters seem to be on everyone's mind these days. Atomeka Publishing has gotten together James O'Barr, Kevin O'Neill, Dave Gibbons, and Simon Bisley to create the Monster Massacre graphic novel. Bisley, whose claim to fame has been his work on Lobo, is the godfather of big nasty guys fighting big nasty monsters with big nasty guns. The rest of this motley crew have credits that include *Watchmen*, *The Crow*, and *Marshall Law*. With that kind of firepower in the creative department, the contents of this book live up to the title. Atomeka plans to follow up with a six-issue mini-series and more one-shots later this summer.

Atomeka's not the only publisher piling on the talent. Image has the intriguing duo of Jim Lee and Jae Lee on *WildC.A.T.s Trilogy*. Jim and Jae team for the first time to bring us the latest WildC.A.T.s adventure, entitled "The Ties That Bind". During this three-issue storyline, we'll get to learn more about Emp, Void, Spartan, Maul, Voodoo, Warblade, Zealot, and Grifter, the WildC.A.T.s team members.

And now for something completely different, check out Marc Hempel's *Gregory III* from DC/Piranha. Gregory is a strange little dude who has a rat friend named Herman Vermin. They both have a rather unique way of looking at the world. This third book features Gregory unleashed upon an unsuspecting town (he was trapped in a cell for the first two issues). This promises to be really darn funny. Warning: This book is not for the politically correct!

Finally, waaaaay back in Bill n' Mark's very first Crystal Ball in *Wizard* #15, we told you to check out the *Sword of Azrael* mini–series. Well, we hope you were paying attention, because if you haven't already picked up your copies of those issues, you may just have to wait until the trade paperback comes out later this summer. What's the big deal? Well, besides the Quesada art, Azrael apparently has a big future at DC. We suggest you pick up the epic–length "Knightfall" storyline currently running in *Batman* and *Detective Comics*, and pencil in *Batman* #500 on your dance card early.

WILLIAM CHRISTENSEN
MARK SEIFERT

W I Z A R D T O P T E N

top ten things we would do with the Infinity Gauntlet

10. Snuff the Energizer bunny.
9. Turn Michael Jackson a different hue for every month of the year.
8. Fix it so there aren't any more tiepos in Wizard.
7. Put Image on schedule.
6. Make the Sports Illustrated swimsuit edition a monthly catalog.
5. Make a giant TV screen that spans the orbit of Jupiter, and stay up all night playing Super Nintendo.
4. Bring back the McD.L.T., then make the hot side cold and the cold side hot.
3. Fix it so Macauley Culkin can't make any more movies.
2. Make Monopoly money legal tender, buy DC Comics, kill everybody and bring 'em back the next month.
1. Change Burger King's slogan to "Have it our way or we'll blister your skin with a heat lamp."

WIZARD BACK ISSUES

First Issue! Wizard interviews Todd McFarlane at the end of his Spider-Man days! Don't miss this collector's item!

Chris Claremont's last X-Men interview! Javier Saltares talks about Ghost Rider! Ghost Rider history since the 1950s!

John Byrne returns to the X-Men (interview p1)! Eric Larsen replaces McFarlane on Spider-Man! Bisley on Lobo!

Fabian Nicieza interviewed about new X-Force book! Bart Sears yaks about Batman! Byrne and the X-Men part 2!

Peter David takes over X-Factor! Ron Lim blabs about Silver Surfer and Infinity Gauntlet! Simonsons interview!

Whilce Portacio talks about taking over the Uncanny X-Men! Wizard looks at Bishop! Aliens III previewed!

ACT NOW! THERE'S MORE WHERE THESE CAME FROM, BUT ONLY WHILE SUPPLIES LAST!!!

Send this form or a copy along with a check or money order to:
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PICKS
FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in May!

X-O Manowar #0

Artist: Joe Quesada
Writer: Layton & Gonzales
Release Date: May
Cover Price: $3.00

Fans of Aric rejoice! It's May, but it's also X-O Month! A big celebration for Valiant's visigoth is in order, and we lucky X-O Fans will be getting just that! The V Boys kick off the festivities by supplying us with the long-awaited origin issue, *X-O Manowar* #0! This special issue will feature both the origins of the two main driving components in the title, namely the mighty barbarian Aric, and the sentient X-O Manowar armor itself. We get to find out just how a man from the 5th Century A.D. gets trapped in an alien spacecraft hundreds of years in the future. The history of the armor is explored as well, which of course actually ties into the history behind the Spider Aliens also. This would show the way the aliens infiltrated Earth through the guise of Orb industries. As we all know, the Spider Aliens have made their hideous presence felt throughout the Valiant Universe, not only in *X-O*, but also *Solar*, *Harbinger*, *Shadowman*, and *H.A.R.D.Corp.* We'll get a glimpse of the treatment Aric received at the hands of the Spider Aliens during his nearly 1,500 years as a prisoner, and how his tenacity, guts and determination got him away from his captors. *X-O* #0 will sport a foil-enhanced cover, which is being kept tightly under wraps. According to a Valiant spokesperson, *Turok* #1 and *Bloodshot* #1 were warm-ups for the cover to *X-O* #0. Jon Hartz, Valiant's vice president of marketing and sales says the cover will be "unlike anything ever before seen in comics." Both cover and interior art will be provided by rising industry superstar Joe Quesada.

X-O Manowar ™ & © 1993 Voyager Communications.

WildC.A.T.s Trilogy #1

WILDCATS™ & © 1993 JIM LEE.

Artist: Jae Lee
Writer: Dafyod Wyn & Brandon Choi
Release Date: May
Cover Price: $2.50

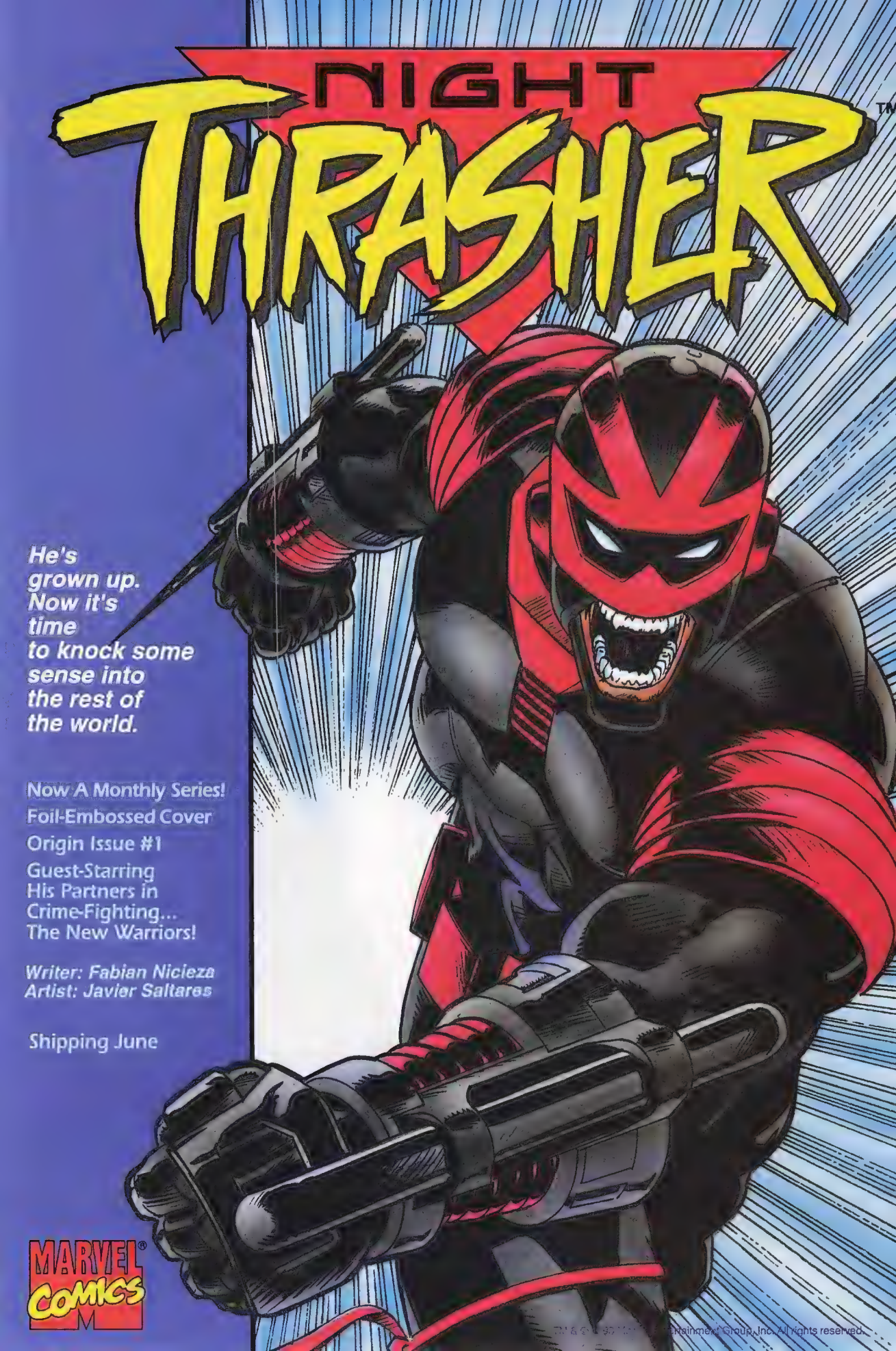
The second installment in the WildC.A.Ts storyline brings us the three-part "behind-the-scenes" mini-series. "The Ties That Bind" will delve more into what makes each member of the C.A.Ts tick, with a special emphasis on Grifter and Zealot. We'll find out what exactly the relationship between these two entails. We'll also be treated to the history of the deadly Coda, and how Zealot is connected to them throughout time. It appears that Coda has been around for hundreds of years, dating back to at least the ancient Greeks. The Coda, being a sisterhood of mercenaries, were hired by the Greeks during the Trojan War. Zealot, while training a new sister for the Coda system, begins to doubt that the band she's a part of is completely on the up-and-up. As her doubts increase, she decides to turn her back on the Coda, and a fight between her and her young charge, Artemis, ensues. In true Spartan tradition, the beaten Artemis sets out to even the score as, hundreds of years later, she lures Grifter into the conflict. *WILDC.A.T.s Trilogy* #1 will feature the artwork of Jae Lee, and the cover will sport a foil-etched enhancement, described by Jim Lee himself as "really sweet!"

Youngblood Yearbook #1

Artist: Chaep Yap
Writer: Eric Staphenson
Release Date: May
Cover Price: $2.50

The first Image annual (or yearbook if you prefer; I myself am non-committal on the subject) is upon us. And what more fitting title to be spotlighted first than the first-ever Image title, Rob Liefeld's *Youngblood.* While Mr. Liefeld is nowhere to be found in this particular issue, there will be no such shortage of the slam-bang action that Youngblood fans have become accustomed to. In *Yearbook* #1, the spotlight is on the lesser-mentioned Away Team. (How can we tell the difference between the two teams? Does the Home Team wear white and the Away Team gray?) The mission: To find out about a C.I.A. team, mysteriously missing in chilly Antarctica. What our heroes "unearth" is a land that time forgot, not unlike the Savage Land last seen in recent issues of *Captain America.* This world is ruled with an iron hand by Tyrax, who leads with his band of zippy cyborg barbarians always close at hand. I guess now we'll see why, just like in sports, the Away Team is usually the underdog. This special will also include a four-page centerfold, and a Youngblood pin-up gallery featuring artwork by a gaggle of artists, including soon-to-be Image boy Kevin Maguire.

YOUNGBLOOD™ & © 1993 ROB LIEFELD.


NIGHT
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He's grown up. Now it's time to knock some sense into the rest of the world.
Now A Monthly Series!
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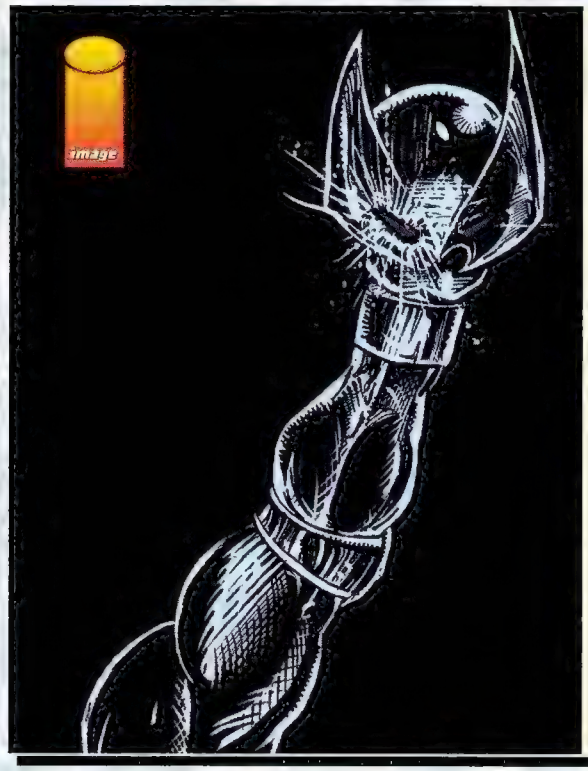
Origin Issue #1
Guest-Starring His Partners in Crime-Fighting... The New Warriors!
Writer: Fabian Nicieza
Artist: Javier Saltares
Shipping June
MARVEL COMICS

Shadowhawk II #1



SHADOWHAWK™ & © 1993 JIM VALENTINO.

By Jim Valentino
Release Date: May
Cover Price: $2.50

He's back in all his shiny silver glory! Jim Valentino's spine-shattering hero makes his return this month in an all-new three-issue series: *Shadowhawk II.* This time we find Shadowhawk trying to continue his mission, but at the same time he's getting pressure from everywhere imaginable! Thanks to the vigilante manner in which he dispenses justice, the local law enforcement types would like him locked up! The city's criminals would like to see him on their side of the law. His mission continues to be difficult as Vendetta and her cohorts run rampant through "his city". To make things even tougher, there's another person posing as Shadowhawk popping up throughout the city. But wait...there's more! The mayor has decided that Shadowhawk must be eliminated, so he hires the self-proclaimed world's greatest assassin, Slaughter, to put our hero six feet under. This first issue will feature a die-cut mirricard cover (similar to the cover of *Uncanny X-Men* #300, but on a heavier paper stock capable of more printing effects). The three-part mini-series will ultimately reveal Shadowhawk's heretofore well-hidden secret identity! Valentino fans should also look out for *1963* #2: *The Fury,* featuring more of his work, albeit this time in a slightly lighter tone.

Spawn #13

By Todd McFarlane
Release Date: May
Cover Price: $2.50

Month after month, *Spawn* is consistently one of Comicdom's most enthralling and satisfying reads. It's also one of the most popular books in the land, always clocking in or around the top five in sales, usually being the only book in the top five that doesn't benefit from being a new #1 issue, or sporting the latest holografik, chromium, embossed foil, polybagged with card, glow-in-the-dark (you get my drift) cover. If you Spawn-o-philes have actually read your copies before bagging them, you're fully aware that we've been given clues to Al (Spawn) Simmons' killer since issue #7. Warning: The following text will describe who this killer is. If you do not want to find this out yet, I might suggest just skipping the rest of this article. In a storyline that ties directly into *Youngblood: Strike File* #1, the final pieces to the puzzle that are Spawn's origin are revealed. In a fight that takes place in the same spot where Spawn was murdered five years ago, Spawn finally confronts his murderer. Just who is this villain? He's actually a hero, known to Image fans as Chapel of Youngblood! Wow, plot twist city. We'll also be given the hows and whys' of Simmons' murder. Something tells me Chapel's gonna get slaughtered. Whether you like the story or the art, do yourself a favor and tune into *Spawn* #13. You won't be disappointed.

SPAWN™ & © 1993 TODD MCFARLANE.

MORE PICKS

1963 #2: The Fury
IMAGE: The mysterious Cargo X has arrived! And only The Fury can stop him! Also: The Fury takes on The Void and his arsenal of futuristic weaponry! **$1.95**

2099 Unlimited #1
MARVEL: Did you say you wanted more 2099 books? Well, check out this new series where you'll be introduced to Hulk 2099! Also included is a new Spider-Man 2099 story. **$3.95**

Action Comics #688
DC COMICS: REIGN OF THE SUPERMEN Part 5. Guy Gardner gets to see exactly how the Last Son of Krypton (?) has changed in his style of handling justice! (An' it ain't pretty!) **$1.50**

Adventures of Superman #502
DC COMICS: REIGN OF THE SUPERMEN Part 8. Lex Luthor is hunting for the young Superman, and has Supergirl do the dirty work! **$1.50**

Akira #34
MARVEL/EPIC: Because you demanded it! Akira returns in this 64 page all-battle issue! **$4.95**

Aliens: Sacrifice
DARK HORSE: Reprinting the fantastic Dark Horse U.K. one-shot that might be the most emotionally powerful Aliens tale you'll ever read. Fully painted! **$4.95**

Amazing Spider-Man #379
MARVEL: MAXIMUM CARNAGE Part 7 (of 14). Spidey and Venom team up against Carnage and his wicked offspring! Spidey also tries to get help from the Fantastic Four. **$1.25**

Archer & Armstrong
VALIANT: A new storyline and a new creative team as Armstrong begins to tell Archer the facts of life! **$2.50**

Avengers #364
MARVEL: Giant Man returns! But...why is that a bad thing? **$1.25**

Shaman's Tears #1

Spectacular Spider-Man #202

Eternal Warrior #13

Harbinger #20

Batman #496
DC COMICS: KNIGHTFALL Part 9 (of 22). The Joker and Scarecrow use Mayor Krol as bait as they lure Batman into the dreaded sewers of Gotham. **$1.25**

Bloodshot #7
VALIANT: Bloodshot continues to investigate the two airline disasters and finds himself at odds with the Weaponeers' enforcer—Ninjak! **$2.25**

Bloodstrike #2
IMAGE: BLOOD BROTHERS Part 2 (of 5). Having captured Seahawk and Kayo, Bloodstike set out to hunt down the remaining members of Brigade before they can re-group for a counter-attack! **$1.95**

Blood Syndicate #4
DC/MILESTONE: The conclusion of "The Big Bang," as Brickhouse's conspiracy leads them to the Holy Cross Hospital that is secretly a SYSTEM fortress! **$1.50**

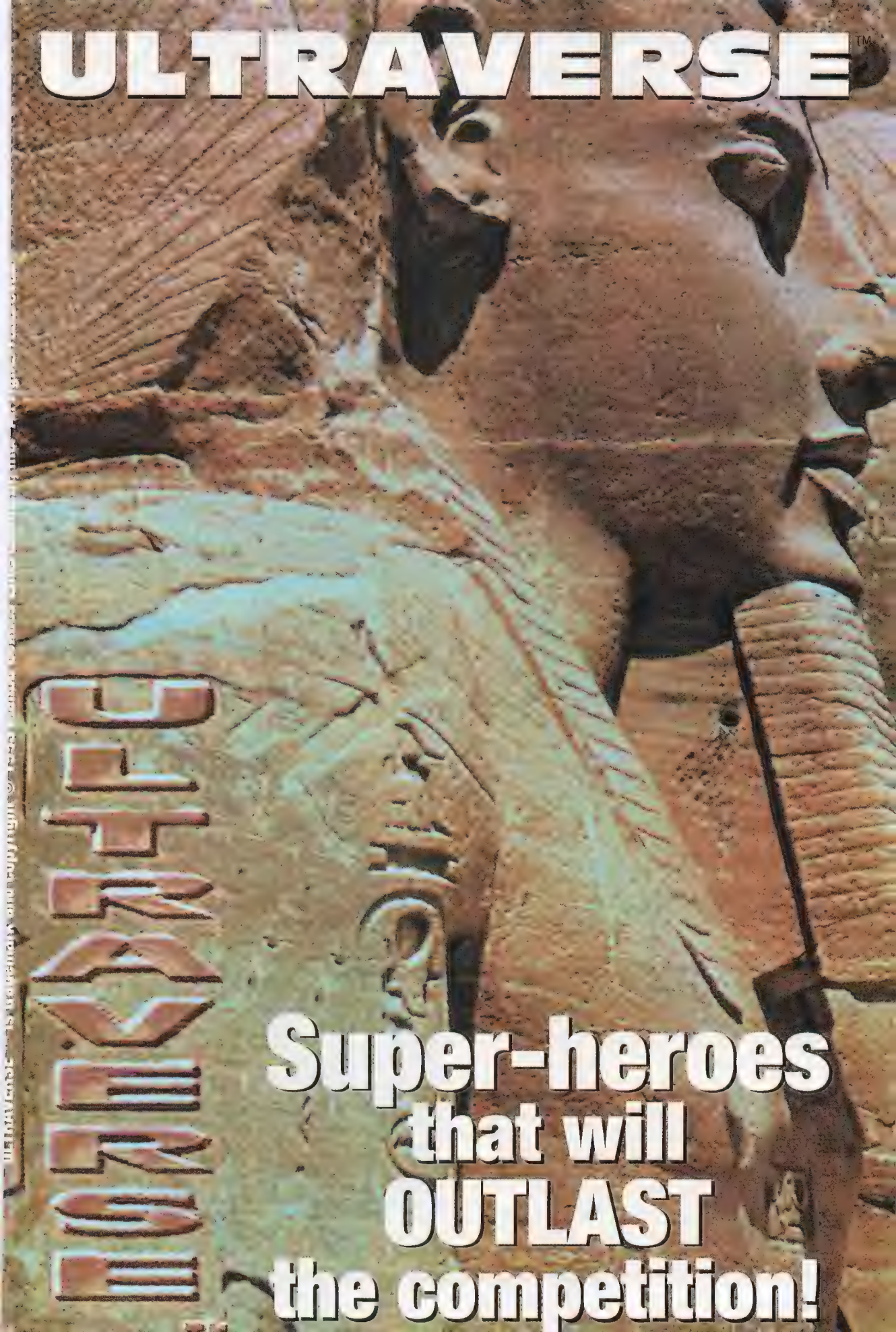
Brigade #2
IMAGE: BLOOD BROTHERS Part 3 (of 5). It's Seahawk vs. Cabbott, while Battlestone and Thermal try to rebuild the team following their last defeat. **$2.50**

Cable #3
MARVEL: The Six Pack regroups! 'Nuff said! **$2.00**

Deathblow #2
IMAGE: Cray and the CIA team dive into war-torn Baghdad and assassinate Saddam Hussein and his inner circle! However, things are not as they seem as the Allies start bombing the city! **$2.50**

Detective Comics #663
DC COMICS: KNIGHTFALL Part 10 (of 22). Exhausted, Batman must first go through Bird, Trogg, and Zombie to get to Bane! **$1.25**

Eternal Warrior #13
VALIANT: THE RETURN OF THE IMMORTAL ENEMY Part 2 (of 3). Having possessed Gilad, Caldone sets out to complete his revenge—to strike at those that are dear to him! **$2.25**


ULTRAVERSE™
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Super-heroes
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MORE PICKS

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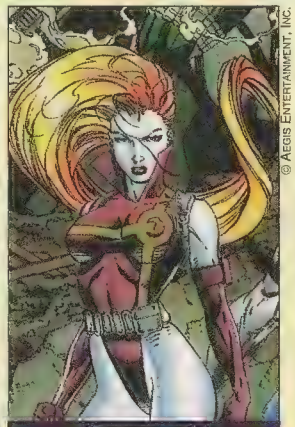
Spider-Man #36


© Aegis Entertainment, Inc.
Stormwatch #0

Gregory III
DC/PIRANHA: The nutty little guy (and his entourage) returns! Discover Gregoryvision and sit in on Greg's group therapy session! Yuks galore! **$4.95**

Harbinger #20
VALIANT: The group still searches for Sting, who's held captive by Caliph in the Middle East! **$2.25**

The H.A.R.D. Corps #9
VALIANT: As Hotshot tries to settle in, she receives more and more resistance from the team. However, she doesn't have time to dwell as Harada makes his move! **$2.25**

Hardware #5
DC/MILESTONE: If you thought Hardware was a tough guy (and maybe a little nuts), wait'll you see Deathwish! Both team up to find a psychopathic killer, and I'd hate to be the killer when they find him! **$1.50**

Icon #3
DC/MILESTONE: Icon makes his first public appearance and proclaims himself the official hero of Dakota. Meanwhile, Rocket follows Payback into the tunnels beneath the city—and that means trouble! **$1.50**

Infinity Crusade #2
MARVEL: Peace is breaking out all over Earth! Cosmic catastrophe at its best! **$2.50**

Justice League America #76
DC COMICS: Bloodwynd's true face is revealled!!! Guest starring the Martian Manhunter. **$1.25**

Lobo Annual #1
DC COMIC: BLOODLINES Part 1. Chief Dox orders Lobo and Officer Layla to check out a mysterious rift in space. When Layla encounters aliens, she transforms into one baaad lady and attacks the Main Man! **$3.50**

Magnus: Robot Fighter #27
VALIANT: Magnus comes across a Malev slave labor camp and tries to free those enslaved. **$2.25**

The Maxx #3
IMAGE: Maxx's battle with Mr. Gone takes him from the edge of his flashbacks to what's really happening in New York. Does The Maxx win or does it all end here? **$1.95**

The New Titans #99
DC COMICS: THE DARKENING Part 3 (of 4). Rita (Elasti-Girl) Farr is resurrected and she's not a nice lady! Also, Nightwing proposes to Starfire! **$1.75**

New Warriors #37
MARVEL: Rage's granny—shot. Nova's brother—kidnapped. Firestar's father—shot. Speedball's dad—brutally beaten. Who is after the Warrior's families...and why??? **$1.25**

Rai and the Future Force #12
VALIANT: The team clashes with a gang of 41st Century corsairs that prey on refugees attempting to escape the Malev invasion. **$2.25**

Secret City Saga #1
TOPPS: Night Glider, Bombast, and Capt. Glory are reunited to fight villains only Jack Kirby can think of! Also included are 3 Kirbychrome cards! **$2.95**

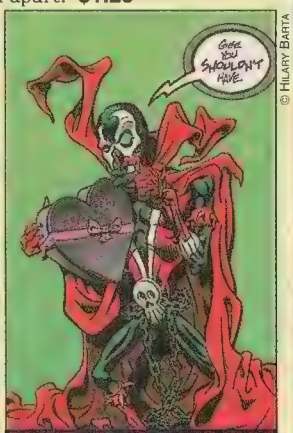
Shadowman #16
VALIANT: Jack's road trip ends in Greenwich Village, but soon learns how bad New York can be when his motorcycle is stolen and is threatened by drug dealers. (Welcome to New York, Jack...) **$2.50**

Shaman's Tears #1
IMAGE: Mike Grell joins the Image crew and brings with him a superhero extraordinaire for the '90s! Meet Shaman's Tears as he is transformed from average citizen to a superhero in this first ish! **$2.50**

Solar, Man of the Atom #24
VALIANT: A "powered down" Solar attempts to put his life back together as the split Solar searches for the Spider Aliens' homeworld. **$2.25**

Spectacular Spider-Man #202
MARVEL: MAXIMUM CARNAGE Part 9 (of 14). Carnage and his gang against Spidey and Venom, as their uneasy alliance begins to fall apart! **$1.25**

© Capcom
Street Fighter #1



© Hilary Barta
Stupid #1

MORE PICKS

SPIDER-MAN #36
MARVEL: MAXIMUM CARNAGE Part 8 (of 14). Morbius, Iron Fist, and Deathlok are enlisted to help fight Carnage! **$1.75**

STORMWATCH #0
IMAGE: Learn the origin of Stormwatch as Battallion takes his first step on board the recently completed Sky-Watch station and starts his life after the Academy. **$2.50**

STREET FIGHTER #1
MALIBU: Coming straight from the video game join Ryu, Chun-Li and the gang on their all-new adventures! **$2.25**

STUPID #1
IMAGE: In this debut issue, the spoof team supreme of Hilary Barta and Doug Rice present an all-new take on Spawn! **$1.95**

SUPERMAN #79
DC COMICS: REIGN OF THE SUPERMEN Part 7. Ron Troupe gets the first interview with the cyborg Superman, as the Daily Planet holds a memorial service for Clark Kent! **$1.50**

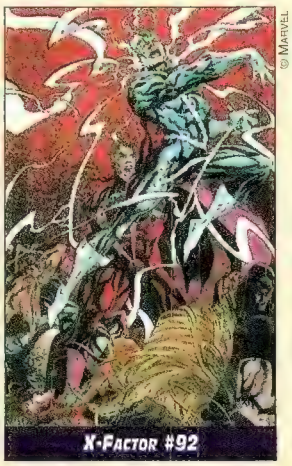
SUPERMAN: THE MAN OF STEEL #23
DC COMICS: REIGN OF THE SUPERMEN Part 6. The Man of Steel (?) crosses paths with the young Superman as the media starts choosing which Superman they like best! **$1.50**

SUPREME #7
IMAGE: In the wake of Supreme's battle with Khrome, Grizlock escapes from prison, forcing a weakened Supreme to seek the aid of Prophet. **$1.95**

TRENCHER #1
IMAGE: Keith Giffen's all-new series starring Trencher, a guy who re-possesses souls...by any means necessary! Lots of laughs and action is promised! **$1.95**

TRIBE #3
IMAGE: Europan pulls out all the stops on Tribe and sends in the Manji. And, if that wasn't enough, enter...Providence! **$2.50**

© MARVEL
WEB OF SPIDER-MAN #102


© MARVEL
X-FACTOR #92

© KEITH GIFFEN
TRENCHER #1

© MARVEL
WARLOCK CHRONICLES #1

TUROK: DINOSAUR HUNTER #2
VALIANT: Continuing his war on dinosaurs, Turok must move fast to prevent them from destroying the environment of the South American jungle. **$2.50**

UNCANNY X-MEN #302
MARVEL: The Upstarts return...and only Bishop and Forge can stop them! In the meantime, Prof. X watches over the dying Illyana. **$1.25**

THE WARLOCK CHRONICLES #1
MARVEL: This all-new series takes place after the events depicted in the Infinity Crusade. The cover features a holografix foil cover! **$2.95**

WEB OF SPIDER-MAN #102
MARVEL: MAXIMUM CARNAGE Part 6 (of 14). Carnage's gang is on the loose, and Spidey warily joins forces with Venom. **$1.25**

X-FACTOR #92
MARVEL: "The Return of Magneto" begins as the X-Men's 30th Anniversary is put in high gear! **$3.50**

X-FORCE #24
MARVEL: X-Force hunts for Vanessa—but Deadpool finds her first! (Uh-oh!) Meanwhile, Domino and the Six Pack show up. **$1.25**

X-MEN #22
MARVEL: The mystery involving Psylocke and Revanche grows as some questions are answered only to pose more questions! **$1.25**

X-O MANOWAR #19
VALIANT: Aric's problems force him to take a vacation leaving the X-O armor in Randy's care. Prepare yourselves for X-O She-God-of-War! **$2.25**

X-O MANOWAR TRADE PAPERBACK
VALIANT: Relive the excitement as this book reprints the tough to find *X-O* #1-4! Also included is the *X-O Sourcebook* which reveal the inner workings of the armor! **$9.95**

THIS MONTH'S NUMBER ONES!

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number 1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you many of the #1 issues shipping for May. Happy Hunting!

2099 Unlimited #1
from Marvel Comics

Zatanna #1
from DC Comics

Offcastes #1
from Marvel Comics

Feud #1
from Marvel/Epic Comics

2099 Unlimited #1
Marvel $3.95

Accident Man #1
Dark Horse $2.50

Alien Legion: One Planet at a Time #1
Marvel/Epic $4.95

Cain #1
Harris Comics $2.95

Caravan Kidd #1
Dark Horse $2.50

Chain Gang War #1
DC Comics $2.50

Cindy Crawford #1
Friendly/Personality
$5.00

Cyberspace 3000 #1
Marvel UK $2.95

Elvira #1
Eclipse $2.50

Evil Ernie: The Resurrection #1
Chaos Comics $2.95

Feud #1
Marvel/Epic $2.50

Grimm Tales #1
Eclipse $5.95

Jeffrey Dahmer vs. Jesus Christ #1
Boneyard Press $3.95

Magnets, Robot Dismantler #1
Parody Press $2.50

Offcastes #1
Marvel/Epic $2.50

Phantom of Fear City #1
Eclipse $2.50

Psi-Judge Anderson: Psi-Files #1
Fleetway/Quality $2.95

Punisher: Origin of Microchip #1
Marvel $1.75

Real Ghostbusters 3-D Slimer Special #1
Now $2.95

Secret City Saga #1
Topps $2.95

Shadowhawk II #1
Image $2.50

Shaman's Tears #1
Image $2.50

Skin Graft #1
DC/Vertigo $2.50

Skizz: First Encounter Book 1
Fleetway/Quality $1.95

Spyke #1
Marvel/Epic $2.50

Star Wars Generation Vol. 2 #1
High Drive Publications
$3.00

Street Fighter #1
Malibu $2.25

Stupid #1
Image $1.95

Stupidman: Burial For A Buddy #1
Parody Press $2.50

The Airtight Garage #1
Marvel/Epic $2.50

The Ferret #1
Malibu $2.50

The Harlequin #1
Caliber Press $2.95

The Last One #1
DC/Vertigo $2.50

The Many Deaths of Stupidman Collection #1
Parody Press $3.50

The Punish-Her Score Journal #1
Friendly/Personality
$5.00

Time Warrior #1
Argosy Press $2.50

The Tribal #1
Parody Press $2.95

The Warlock Chronicles #1
Marvel $2.95

Trencher #1
Image $1.95

Warheads: Black Dawn #1
Marvel UK $2.95

WildC.A.T.s: Trilogy #1
Image $2.50

Youngblood Yearbook #1
Image $2.50

Zatanna #1
DC Comics $1.95

Zombie War: Earth Must Be Destroyed! #1
Fantaco $2.95

2099 Unlimited, Offcastes © & ™ 1993, Marvel Comics. Zatanna © & ™ 1993, DC Comics. Feud © & ™ 1993, Marvel/Epic Comics

TOP 100 APRIL - 1993

Here's the list for April... the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 Adv. of Superman #500 (direct)
2 Action Comics #687 (direct)
3 Superman #78 (direct)
4 Adventures of Superman #501 (direct)
5 Superman: Man of Steel #22 (dir)
6 Turok: Dinosaur Hunter #1
7 Deathblow #1
8 Spawn #12
9 Bloodstrike #1
10 Adventures of Superman #500 (news)
11 Brigade #1
12 Phantom Force #1
13 Youngblood: Strike File #2
14 Stormwatch #3
15 1963 #1
16 Maxx #2
17 Darker Image #4
18 X-Men Unlimited #1
19 Tribe #2
20 Venom #5
21 Infinity Crusade #1
22 Adv. of Superman #501 (news)
23 Action Comics #687 (news)
24 Superman #78 (news)
25 Superman: Man of Steel #22 (news)
26 Wildstar: Sky Zero #4
27 Amazing Spider-Man #378
28 X-Men #21
29 Cable #2
30 Uncanny X-Men #301
31 Thunderstrike #1
32 Spider-Man #35
33 Web of Spider-Man #101
34 Spectacular Spider-Man #201
35 Uncanny X-Men Annual #17
36 Image Plus #1
37 Rai & The Future Force #11
38 Avengers #363
39 Bloodshot #6
40 X-Force #23
41 Solar #23
42 Harbinger #19
43 Magnus #26
44 Spider-Man 2099 #8
45 Eternal Warrior #12
46 X-O Manowar #18
47 H.A.R.D.Corps #8
48 Shadowman #15
49 Archer & Armstrong #12
50 Sandman #50
51 Wolverine #70
52 X-Factor #91
53 Bombast #1
54 Punisher 2099 #5
55 Satan's Six #1
56 Night Glider #1
57 Ren & Stimpy #7
58 Doom 2099 #6
59 Captain Glory #1
60 Batman #495
61 Batman #494
62 Secret City Saga #0
63 Web of Spider-Man Annual #9
64 What If? #50
65 Justice League Task Force #1
66 Lobo: Unamerican Gladiators #1
67 Detective Comics #661
68 Detective Comics #662
69 Shadow Riders #1
70 Ghost Rider #38
71 Resurrection #4
72 Incredible Hulk #406
73 Sleepwalker #25
74 Static #1
75 Secret Defenders #4
76 Fantastic Four Annual #26
77 Legends of the Dark Knight #46
78 Ravage 2099 #7
79 Silver Surfer #81
80 Aliens: Rogue #1
81 Untamed #1
82 Midnight Men #1
83 Thor #463
84 Shadow of the Bat #13
85 Spirits of Vengeance #11
86 USAgent #1
87 Predator: Race War #0
88 X-Men Adventures #8
89 Armor #1
90 Death's Head II #7
91 Cyberrad #1
92 Earth 4 #1
93 Hybrids #1
94 Ms. Mystic #1
95 Megalith #1
96 Punisher War Zone #16
97 Aliens: Colonial Marines #4
98 Excalibur #66
99 Hellstorm #3
100 Morbius #10

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	- (-4)	15 (-13)	42 (-16)
DC Comics	6 (+6)	11 (+6)	20 (+0)
Image	3 (-2)	13 (+6)	13 (+6)
Valiant	1 (+0)	11 (+1)	11 (+1)
Dark Horse	- (+0)	- (+0)	3 (+0)
Topps	- (+0)	- (+0)	5 (+4)
Continuity	- (+0)	- (+0)	6 (+6)

(+ or - indicates change from last month's listings)

TOP 10 APRIL 1992

1 X-Men #9
2 Infinity War #1
3 Uncanny X-Men #289
4 X-Force #11
5 Silver Sable #1
6 Spider-Man #23
7 Amazing Spider-Man #363
8 Ghost Rider #26
9 Spectacular Spider-Man #189
10 Youngblood #3

TOP 10 MAY 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics.

1

© Western/Voyager

Magnus: Robot Fighter #12
Artist
Gonzalo Mayo
Writer
Jim Shooter

Four straight months as the No. 1 hottest book! Pretty amazing, eh? Not as amazing as the fact that this goody is the first Valiant appearance of Turok: Dinosaur Hunter. So, what's so special about that, you ask? Aside from the facts that dinosaurs are THE hot property of the year and that Turok has just debuted in his own series...not a whole heck of a lot. With *Turok: Dinosaur Hunter* #1 hitting it big with fans and collectors, it was not too surprising that this book has rocketed to the top of the "gotta own the hot Valiants" list that most collectors carry around these days. So will the ex-Son of Stone and current Dino Hunter remain at the top of the charts? Competition for this spot is getting hot and heavy...

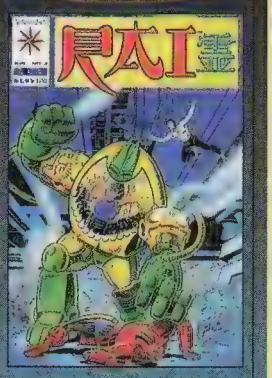
2

© Voyager

Rai #3
Artist
Joe St. Pierre
Writer
David Michelinie

Hmmmm...so *Rai* #3 is still in the No. 2 slot, eh? No surprise here. Even though nothing overly-special happens in this mag, you must remember that A) it has a teensy weensy print run that's so low that it couldn't fill a thimble and B) hey, it's a Valiant book and we all know what happens to the prices of Valiant books. So is that all there is to it? Well...not exactly. Rai just happens to be one of those cool-looking characters that, at the time this issue came out, was just begging for a larger audience. And that's exactly what Rai got. It didn't matter though —he died four issues later at the hands of Unity villainess Erica Pierce. It just don't pay to be popular.

3



© Voyager

Rai #4
Artist: Joe St. Pierre
Writer: David Michelinie

This book, as with #3, had a microscopic print run which makes the demand for this issue skyrocket. Plus, it's an early Valiant book and has a somewhat original character. (Is there such a thing as a completely original character these days?) Add to the fact that *Rai and the Future Force* is taking off rather well behind solid John Ostrander scripts, and you've got a pretty good thing going with Rai's earlier appearances. Plus, you've got solid and early art from Joe St. Pierre who, incidentally, is the writer and penciler of the new *Secret Weapons* title. And *Secret Weapons* has Bloodshot, the guy who's Rai's ancestor. This baby has the word "hot" written all over it.

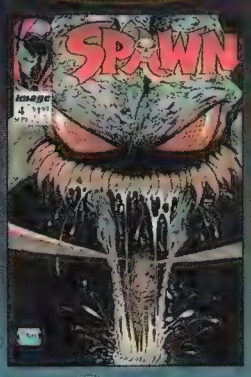
4

© Voyager

Rai #0
Artist: David Lapham
Writer: Bob Layton

This makes this the third *Rai* book in a row and the fourth Valiant book in succession. A mighty big feat for those Valiant guys and gals. As for why this book is here...well, in case you've been braindead for the past few months, this storyline kicks off the humongo Valiant and Image crossover entitled *Deathmate*, which will be one of, if not THE, biggest comic book events of 1993. This book, which details the future of the Valiant Universe (or so they say), shows how at one point in the future, Solar, distraught over the death of his true love, splits into two beings, one who exiles himself into space and the other who explores other dimensions. This is how Solar comes into contact with the Image character Void.

5



© TODD McFARLANE

SPAWN #4
Artist: Todd McFarlane
Writer: Todd McFarlane

Why is *Spawn* #4 up here and not, perhaps, #1 or something? Actually, there's a darn good reason why—it contains one of those colorful Image Coupons that enable you to get *Image Comics* #0. And that answers all of the questions about why #1 isn't here. But, besides that, Spawn is the only book to have at least 10 issues out, where the other Image books have a tough time with four. Also, interest in Spawn has apparently doubled (if that's possible) since such big name writers as Alan Moore, Neil Gaiman, Dave Sim, and Frank Miller had their turn at the former dead dude. Plus interest in the "Who Killed Spawn?" story has the whole Image Universe on its head. Not bad for a dead guy.

6

© TODD McFARLANE

SPAWN #3
Artist: Todd McFarlane
Writer: Todd McFarlane

Aside from having an incredibly-graphic cover, the big reason this book is hot is because dealers didn't order as heavy on this issue because, heck—alternative/independent comics don't sell well consistently, right? Wrong. Within the past few years, "independent" publishers have become prominent movers and shakers in the comic book industry, thus starting to shake the taboo out of the word "independent." But, getting back to the actual book, this is the issue where Spawn goes and visits his former wife, and the confrontation is, shall we say, a memorable one. This is one plotline that won't go away any time soon, and this is the issue that started it all.

7

© ROB LIEFELD

YOUNGBLOOD #2
Artist: Rob Liefeld
Writer: Rob Liefeld

Rob "I know Tom Cruise" Liefeld is back on the charts again, and this time it's under the Image banner. Why, you ask? Well, I'm gonna tell you, even if you don't want to know. This issue has the first appearance of that urban vigilante and back-breaker, Shadowhawk. Shadowhawk, as you all know, is the star of two huge mini-series and was ripped from the mind of Jim Valentino. While that might be big news in its own right, this book is also the first appearance of Prophet, who will play a major role in the Deathmate crossover this summer. Prophet is scheduled to get his own series, so this guy might become the next huge character of the '90s.

8

© VOYAGER

X-O MANOWAR #4
Artist: Mike Manley
Writers: Englehart & Layton

So what's so hot about this issue? Well, it's a kinda lame reason, actually. You see, Valiant has this knack of having different characters appear before they become important or become a superhero. Most of the time, the characters are in the background doing nothing important. *X-O* #4 sports the first appearance of Jack Bonafice, who we all know becomes Shadowman later on in the first issue in his own book. The story goes like this...Aric and Mr. Bad Guy himself, Toyo Harada, go to a jazz club in New Orleans where Jack was playing sax in the background. Sounds lame to me, but I don't make the rules.

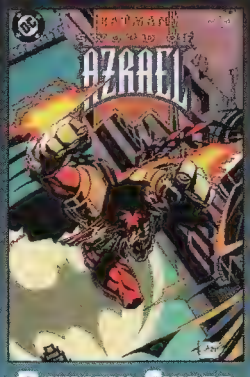
9

© WESTERN/VOYAGER

SOLAR #14
Artist: Steve Ditko
Writer: Kevin Vanhook

Another Valiant book? Besides just being a Valiant, this issue boasts the very first appearance of...Fred Bender! Huh? Who's Fred Bender? Glad you asked. As it turns out, Fred Bender is this ever-inquisitive type of guy that can figure out complex things quite easily, and in this issue he wanted to know what made Solar tick. Did he find out, or did something more sinister happen? Well...you'll have to read the book. But what I can tell you is that Bender will soon become a new villain named Dr. Eclipse, who will be seen more prominently in the first issue of *Secret Weapons* that I was talking about before. His notoriety is rising fast, and this is the ish that started it all.

10



© DC COMICS

BATMAN: SWORD OF AZRAEL #1
Artist: Joe Quesada
Writer: Dennis O'Neil

With rumors flying all over the place about Azrael donning the cowl after Batman bites the bullet, it's understandable that this book is hot property since this is his first appearance. It seems that ever since this mini-series ended, Azrael has become a critical part of the Batman supporting cast and his involvement with the "Knightfall" series will be just as major, even if he doesn't become the new Batman. But aside from the big-deal rumors being whispered about the character, this mini-series is a really cool story and truly spectacular artwork by rising star (and nice guy) Joe Quesada. A cool thing about this series was that Batman, Azrael and *Alfred* teamed up for this tale. Check it out! ☆

Wizard Market Watch

SUPERMAN POWERS DC TO TOP

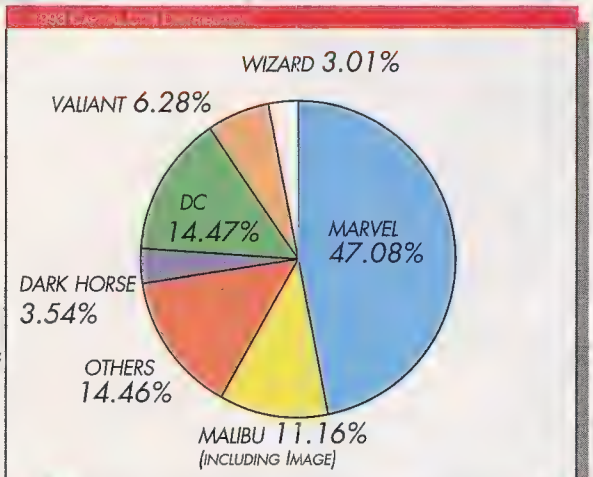
DC Comics is easily the most notable comics publisher this month, as the death/resurrection of Superman continues to be major news in and out of the comics industry. Although the demand for the death issues have leveled off (as well as the often-inflated price tags), the resurrection of the "Big S" in the pages of *Adventures of Superman* #500 has really been a successful follow-up to the Doomsday storyline.

Where DC usually takes a back seat to Marvel, it has put the boxing gloves on and cleaned house this month. Taking the No. 1 slot for the highest-selling book in April would have been news enough, but taking slots 1 through 5? *Adventures of Superman* #500, *Action Comics* #687, *Superman* # 78, *Adventures of Superman* #501, and *Superman: The Man of Steel* #22 are the books that had DC topping the charts. The hat goes off to DC Comics for a really sweet marketing job.

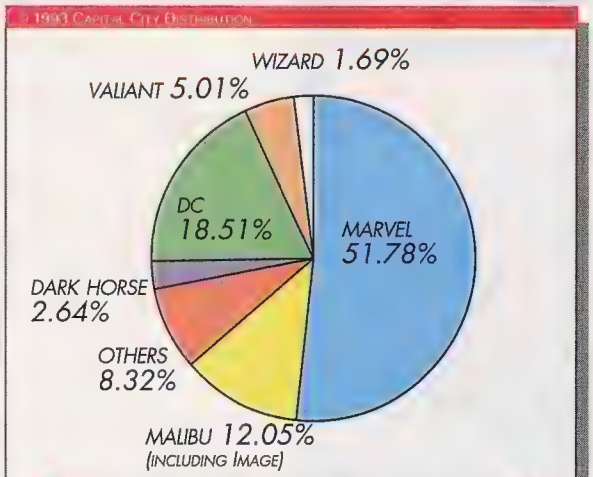
Batman seems to be headed in the same direction as Superman, which isn't very good news as far as Bruce Wayne is concerned. We first mentioned the rumor that plans are underway for the Dark Knight Detective to join Clark Kent in the hereafter in *Wizard* #19, and the Knightfall series currently running through the Batman line of books looks to be the cause. Even if it turns out to be just a rumor, Batman will be receiving a new set of duds during the course of the story, which will definitely garner media attention—especially since Robin got the red carpet treatment when he got the new suit in *Batman #457*. In the meantime, keep an eye on the Knightfall storyline (*Batman* #492-#500, *Detective Comics* #659-#666, *Shadow of the Bat* #16-#18, and *Showcase* #7 and #8), as well as the four-issue *Sword of Azrael* mini-series. That's because Azrael is rumored to take over as the new Batman when Bruce gets toasted.

Marvel Comics is in the news, but in a different way. Normally the king of the hill, Marvel comes under some heavy fire this month as its not only ousted from the No. 1 spot, but from the top 10 altogether! In fact, a Marvel book doesn't show up on the April listings until No. 18, where *X-Men Unlimited* #1 debut.

What does this mean for Marvel? Ten bucks says we're going to see "The Death of Spider-Man" somewhere down the line, or something similar in an attempt to thrust Marvel into the media spotlight. Although Marvel is the industry giant, it does not get as much mainstream press as DC. Since Marvel is a publicly-owned company, it has to be



Dollar Share of the Comic Book Market for January, according to Capital City Distribution



Piece Share of the Comic Book Market for January, according to Capital City Distribution

visible and successful in the stockholders' eyes. Something has got to be brewing over at the Marvel think tank.

As far as back issue sales go, Marvel is a little more active this month than last. Venom's early appearances in Amazing Spidey have been doing really well, with his first major appearance in *Amazing Spider-Man* #300 going for around $65. The Return of Magneto storyline running through the X-titles has sparked interest with fans, but not as much as the previous crossovers have. It appears some fans are getting tired of the massive storylines that promise to reveal secrets, but deliver little in the way of storyline advancement.

On a different note, the 2099 line of titles have gone over fairly well with the fans, and interest should be even higher as *X-Men 2099* hits the shops in June. Expect that title to be the most-successful of the 2099 series.

Valiant, never happy to sit still for long, continues to do very well in new-issue sales. The release of the chromium covered *Turok: Dinosaur Hunter* #1 made it big on the charts, coming in at the No. 6 position, under the return of Superman books from DC. Here's an interesting side note. When Valiant released the chromium covered *Bloodshot* #1 in October, 1992, it was expected it would become one of the best-selling, if not the best-selling, book for the month. Well, that was then. Superman met his maker in the pages of *Superman* #75, and needless to say it overshadowed Bloodshot quite a bit. Now, Turok is released the same month as the return of Superman in *Adventures of Superman* #500, and got bumped by the big guy again. It's kind of an amusing story, though I imagine Valiant doesn't think so.

As for what's hot on the Valiant back-issue skillet, it would be safe to say most of its back issues are doing well in the back-issue bins. On the downside, the limited-edition gold give-away books from the "Big V" are hitting a bit of a slump. It seems that too many other companies are jumping in on the act and producing limited-edition books, thereby lessening the overall appeal of this type of promotion. That, coupled with the fact that these books have priced themselves out of the reach of most collectors overnight, have moved them from the "must have" list to the "pass" list. Expect prices to stabilize and grow stronger once they level off at a more affordable level.

Has anyone noticed that there's a better image at Image comics? The Southern California-based company is improving its problems with meeting deadlines and, as a result, is getting its products to stores quicker. On the artistic front, observers say Image is breathing new life into the industry by giving new, young artists a chance to show their talents that they may not have gotten with other companies. Observers also say that the quality of Image's product has improved.

"Image has realized the importance of getting product out on time. After this month's market-share totals, they are major players and will continue to be," says one well-placed industry observer. "They've realized the importance of creating a future for their company by nurturing the young guys."

Even with the improvements, Image is still kicking butt up and down the comic industry, as new-issue sales consistently top the charts, and back-issue sales are solid and climbing. The top dog at Image is undoubtedly Todd McFarlane's *Spawn*, which, without the added marketing push of fancy covers, polybagged issues, or card inserts has become the best-selling comic on a consistent basis that is currently being published.

Other Image books that are doing well include *Youngblood #2*, *WildC.A.T.s* #2 (both regular and newsstand editions) and *Pitt* #1. With the wave of new Image books scheduled to be released in the coming months, it will be interesting to see how the public picks and chooses from the whole spectrum of books. ☆

ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 10 minutes of your time), will receive a copy of the results, compiled in a participating-dealers ONLY newsletter, which you'll get faster and earlier than any other top-selling titles and back issues pricing info anywhere. We are also programming regional information. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1. TODD McFARLANE
SPAWN

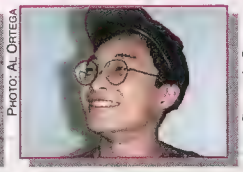


PHOTO: AL ORTEGA

2. JIM LEE
DEATHBLOW

PHOTO: AL ORTEGA

3. ROB LIEFELD
YOUNGBLOOD: STRIKE FILE

4. JOE QUESADA
X-O MANOWAR ,X-FACTOR

5. JAE LEE
NAMOR: YOUNGBLOOD STRIKE FILE

PHOTO: AL ORTEGA

6. BART SEARS
TUROK

7. SAM KIETH
THE MAXX

PHOTO: AL ORTEGA

8. DALE KEOWN
PITT

PHOTO: AL ORTEGA

9. MARK BAGLEY
AMAZING SPIDER-MAN, VENOM

10. RON LIM
SILVER SURFER, INFINITY CRUSADE

NICK ABADZIS
CHARLIE ADLARD
MARK BUCKINGHAM
PAUL JOHNSON
SIMON JOWETT
PAUL NEARY
LIAM SHARP
NICK VINCE
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SHOWS AND CONVENTIONS

WIZARD IS NOT RESPONSIBLE FOR FALSE OR LOST SHOW CALENDAR INFORMATION

ALABAMA

MAY 8, AL, HUNTSVILLE, Jaycee Community Bldg., Old Airport, F:45 A:$1.50, 9am-4pm, Donn Jennings, 205-881-6222

JUNE 5, AL, HUNTSVILLE, Jaycee Community Bldg., Old Airport, F:45 A:$1.50, 9am-4pm, Donn Jennings, 205-881-6222

CALIFORNIA

MAY 1,2, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

MAY 2, CA, WEST COVINA, Comic Book & Baseball Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center (10 Frwy-Puente Exit) T:50 F:$40 A:$2, 10am-5pm, Gabe, 909-625-5942

MAY 3, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

MAY 5, CA, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R., 91 Fwy Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15ea) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 909-780-4555

MAY 8,9, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

MAY 12, CA, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R., 91 Fwy Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15ea) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 909-780-4555

MAY 15,16, CA, FRESNO, Uncle Sams United Card Dealers, Manchester Center Mall, Shields & Blackstone Aves., T:60 (8 foot) F:$60 daily A:Free, Sat 10am-5pm, Sun 11am-5pm, Robb Gouldy, 209-226-2335

MAY 15,16, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

MAY 17, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

MAY 19, CA, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R., 91 Fwy Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15ea) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 909-780-4555

MAY 22,23, CA, FRESNO, Uncle Sams United Card Dealers, Manchester Center Mall, Shields & Blackstone Aves., T:60 (8 foot) F:$60 daily A:Free, Sat 10am-5pm, Sun 11am-5pm, Robb Gouldy, 209-226-2335

MAY 23, CA, CARSON, South Bay's Comic Book, Non-Sport Card & Collectible Show, Carson Community Center, 801 E. Carson St., T:55+ F:$45 A:$3, 10am-4pm, M & M Prod., 818-917-6728

MAY 26, CA, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R., 91 Fwy Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15ea) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 909-780-4555

MAY 29,30, CA, FRESNO, Uncle Sams United Card Dealers, Manchester Center Mall, Shields & Blackstone Aves., T:60 (8 foot) F:$60 daily A:Free, Sat 10am-5pm, Sun 11am-5pm, Robb Gouldy, 209-226-2335

CANADA

MAY 16, CANADA, MONTREAL, Comic Fest, Delta Hotel, 475 President Kennedy Ave., T:85 A:$3.50, 10am-5pm, Elwin Shapiro, 514-482-7913

MAY 16, CANADA, SUDBURY, CC Sports Card & Comic Book Show II, Sampo Hall, 468 Antwerp St., T:30 F:$30 A:$1.50/adults .75/kids, 10am-5pm, Brigitte, 705-855-2726

JUNE 5,6, CANADA, TORONTO, Canadian Spring Comic Expo `93, Toronto International Centre, 6900 Airport Rd., Near Toronto Airport, T/B:175 F:$160/booth size 10 x10 A:$6 (Fees in Canadian Funds), Al or Rick, 416-244-5156

CONNECTICUT

MAY 2, CT, WINDSOR LOCKS, Comic Book Convention, The Holiday Inn, 16 Alla Grasso Tpke, exit 40 off I-91 on Rt. 75, T:25 (6 Foot) F:$30 A:$1, 10am-4pm, Mike Wambish, 203-242-1189

MAY 8, CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967-Rubber Ave., T:50 (10 Comics) A:Free, 9am-3pm, Thomas Bryk, 203-723-9289

MAY 9, CT, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave., Exit 34 off I-95 Take Left, T:60 F:$75 A:$2/adults $1/under 10, 9:30am-3:30pm, Mrs. Aurella V. Wacks, 203-874-3545

MAY 15, CT, WATERBURY, SHHS Card & Comic Book Show, Sacred Heart High School, South Elm St., T:25 F:$35 A:$1, 9:30am-3:30pm, John Streich, 203-755-4190

MAY 15, CT, MILFORD, Comic Book & Sports Card Show, Milford Holiday Inn, 1212 Post Rd. Rt #1 Exit 39B off Rt. #95, T:40 F:$65 A:$2/adults, 99¢/kids (under 10 free), 10am-4pm, Info 203-331-4345

MAY 16, CT, DANBURY, Card & Comic Book Show, Danbury Hilton Towers, 18 Old Ridgebury Rd, Exit 2 off I-84, T:57 F:$55 A:$2, 10am-4pm, Donald Ellis, 203-746-7531

MAY 23, CT, WATERBURY/MIDDLEBURY, Card & Comic Book Show, Post University Drubner Center, Rt 63 at Exit 17 off I-84, T:50 F:$35 (8 foot) $30 (6 foot) A:$2, 10am-4pm, Donald Ellis, 203-746-7531

MAY 23, CT, WALLINGFORD, Baseball Card, Comic Book & Coin Mania, Stillwood Inn, 1074 South Colony Rd. Rte 5 Exit 13 off I-91 take right, T:58 (20 non-sports) F:$55 A:.99, 9:30am-3:30pm, Aurella Wacks, 203-874-3545

MAY 30, CT, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave., Exit 34 off I-95 Take Left, T:60 F:$75 A:$2/adults $1/under 10, 9:30am-3:30pm, Mrs. Aurella V. Wacks, 203-874-3545

JUNE 12,13, CT, HARTFORD, Comic Book & Card Show, Hartford Civic Center, T:115 F:$130 (8 foot) A:$3, 10am-4pm, Zach, 201-488-6293

JUNE 13, CT, MILFORD, Baseball Card & Comic Book Mania, Knights of Columbus Hall, 625 Bridgeport Ave., Exit 34 off I-95 Take Left, T:60 F:$75 A:$2/adults $1/under 10, 9:30am-3:30pm, Mrs. Aurella V. Wacks, 203-874-3545

JUNE 13, CT, DANBURY, Card & Comic Book Show, Danbury Hilton Towers, 18 Old Ridgebury Rd, Exit 2 off I-84, T:57 F:$55 A:$2, 10am-4pm, Donald Ellis, 203-746-7531

FLORIDA

MAY 1,2, FL, HALLENDALE, Diplomat Mall, Hallendale Beach Rd., T:30-40 F:$50/2 days A:Free, 9am-5pm, Jerry Pepper, 800-758-7976

MAY 2, FL, PUNTA GORDA, Memorial Auditorium & Civic Center, 75 Taylor St., T:35 F:$50 (8 foot) A:Free, 9am-5pm, Marge Honkanen, 813-574-7731

MAY 15,16, FL, PIERCE, Orange Blossom Mall, 4300 Okeechobee Rd., T:35 F:$100 A:Free, Sat 10am-9pm, Sun 11am-5:30pm, Jerry Pepper, 800-758-7976

MAY 16, FL, NAPLES, Barron Collier High School, 5600 Cougar Dr., T:35 F:$50 (8 foot) A:Free, 9am-5pm, Gail Palmer, 813-772-0254

MAY 16, FL, PALM BEACH GARDENS, Holy Cow's Monthly Comic & Card Show, Holiday Inn At PGA Blvd. & I-95, T:30 F:$45 A:Free, Bill Berg, 407-743-6595

MAY 22,23, FL, NORTH MIAMI, Skylake Mall, Miami Gardens Dr. at 19th ave., t:30-40 F:$50/2 day A:Free, 9am-5pm, Jerry Pepper, 800-758-7976

MAY 23, FL, CAPE CORAL, Yacht & Racquet Club, 5819 Driftwood Pkwy., T:40 F:$50 (8 foot) A:Free, 9am-5pm, Marge Honkamen, 813-574-7731

MAY 30, FL, N. FT. MYERS, Robert E. Lee Best Western, 1302 North Cleveland Ave., T:25 F:$50 (8 foot) A:Free, 9am-5pm, Gail Palmer, 813-772-0254

JUNE 5,6, FL, HALLENDALE, Diplomat Mall, Hallendale Beach Rd., T:30-40 F:$50/2 days A:Free, 9am-5pm, Jerry Pepper, 800-758-7976

GEORGIA

MAY 1,2, GA, ROME, Legends Collector's Show, Riverbend Mall, Turner-McCall Blvd., T:24 F:$50 A:Free, Sat 10am-9pm, Sun 12noon-6pm, Dana Pinkard, 706-234-8210

MAY 7,8,9, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

MAY 14,15,16, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

MAY 21,22,23, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

MAY 28,29,30, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

JUNE 4,5,6, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

JUNE 5,6, GA, GAINESVILLE, Legend's Collector's Show, Lakeshore Mall, Washington St., T:30 F:$50 (6 foot) A:Free, Sat 10am-9pm, Sun 12noon-6pm, Dana Pinkard, 706-234-8210

JUNE 11,12,13, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

JUNE 12,13, GA, ATLANTA, Legend's Collector's Show, Market Square Mall, 2050 Lawrenceville Hwy., T:40 F:$40 (6 foot) A:Free, Sat 10am-9pm, Sun 12 noon-6pm, Dana Pinkard, 706-234-8210

HAWAII

MAY 8, HI, HONOLULU, Comics Only Show, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 F:$65 A:.99, 9:35am-3:15pm, Derrick Kam, 808-543-0431

JUNE 12, HI, HONOLULU, Comics Only Show, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 F:$65 A:.99, 9:35am-3:15pm, Derrick Kam, 808-543-0431

SHOWS AND CONVENTIONS

ILLINOIS

MAY 1, IL, CRYSTAL LAKE, Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn, NE Corner, II Rt 31 & Three Oaks Rd., T:45 A:$1 (under 6 free), 9am-2pm, Louis Pinsky, 708-309-8204

MAY 1, IL, NORTH CHICAGO, North Chicago Comics & Cards Show, N. Chicago Inn, 2315 Greenbay Rd., T:30 F:$25 A;$1, 10am-3pm, Jim Libasci, 708-336-9963 after 4:30

MAY 2, IL, BLOOMINGDALE, Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

MAY 8, IL, CRYSTAL LAKE, Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn, NE Corner, II Rt 31 & Three Oaks Rd., T:45 A:$1 (under 6 free), 9am-2pm, Louis Pinsky, 708-309-8204

MAY 16, IL, CRYSTAL LAKE, Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn, NE Corner, II Rt 31 & Three Oaks Rd., T:45 A:$1 (under 6 free), 10am-3pm, Louis Pinsky, 708-309-8204

MAY 23, IL, CRYSTAL LAKE, Pinsky Sports Card & Comic Book Extravaganza, Holiday Inn, NE Corner, II Rt 31 & Three Oaks Rd., T:45 A:$1 (under 6 free), 10am-3pm, Louis Pinsky, 708-309-8204

MAY 30, IL, CRYSTAL LAKE, Pinsky Sports Card & Comic BookExtravaganza, Holiday Inn, NE Corner, II Rt 31 & Three Oaks Rd., T:45 A:$1 (under 6 free), 10am-3pm, Louis Pinsky, 708-309-8204

JUNE 13, IL, BLOOMINGDALE, Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

INDIANA

MAY 2, IN, INDIANAPOLIS, Indy Super-Con, IN Holiday Inn North, 3850 DePauw Blvd, T:90 F:$45 (2@ $75) A:$3, 10am-4pm, Ken Hurt 317-895-6891 or Marc'o Thomas 317-898-0754

MAY 15, IN, HAMMONO, Calumet Region Card & Comic Show, 7527 Kennedy Ave., The Hammond F.O.P. #51 I-80 & Kennedy Exit, T:28 F:$12.50 A:$1, 9:30am-2:30pm, Tom Grabowski, 219-865-1563

IOWA

MAY 1,2, IA, DES MOINSES, Comics Books & More, Midwest Hotel, T:30 F:$30 A:Free, 9am-6pm, Vince Nicholson, 314-947-9581

MAY 1,2, IA, DES MOINES, Baseball Cards, Comics & More Show, Southridge Mall, 1111 E. Army Post Rd., T:60 F:$85 (2@ 160) A:Free, Mall hours, Stacey Craig, 515-673-4087

MAY 15, IA, KEOKUK, Baseball Cards, Comics & More Show, Days Inn, F:$25 (2@ $45) A:Free, 10am-4pm, Stacey Craig, 515-673-4087

MAY 23, IA, FORT MADISON, Sports Card & Comics Show, Iowan Best Western, Hwy 61 South, T:25-30 F:$20 (2@ $30), 10am-4pm, David Guzman, 319-372-8782

JUNE 13, IA, KEOKUK, Card & Comic Book Show, Keokuk Labor Temple, 301 Blondeau, One Block North of Keosippi Mall, T:30 F:$15 A:50¢ (under 13 free), Steve, 319-524-6783

MASSACHUSETTS

May 1,2 MA, CHELMSFORD, Bill's Card Stop, Chelmsford Mall, Rt 110, A:Free, Bill Gouvalaris, 617-289-8662

MAY 6,7,8,9, MA, WATERTOWN, Bill's Card Stop, Water Town Mall, 550 Arsenal St., A:Free, Bill Gouvalaris, 617-289-8662

MAY 13,14,15,16, MA, BURLINGTON, Bob's Card Stop, Middlesex Mall, Rt 128, Exit 32B & Middlesex Tpke South, A:Free, Bill Gouvalaris, 617-289-8662

MAY 16, MA, MARLBORO, Holiday Inn, Rt 20 Exit 24B off 495, T:60 F:$45 (2@ $75 A:$1.50, Kurt, 508-634-1274

JUNE 3,4,5,6, MA, CANTON, Canton Village Mall, 95 Washington St., Cobb's Corner, A:Free, Bill Gouvalaris, 617-289-8662

JUNE 10,11,12,13, MA, CHICOPEE, Fairfield Mall, Exit 5 Mass. Pike & Rt 33, A:Free, Bill Gouvalaris, 617-289-8662

MICHIGAN

MAY 2, MI, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 F:$25 A:Free, 10am-4pm, John Walus, 313-468-0954

MAY 2, MI, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd., Corner of 12 Mile & Rochester Rd., F:$35/$40 A:$1.50, 10am-4pm, Michael Goldman, 313-350-2633

MAY 16, MI, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 F:$25 A:Free, 10am-4pm, John Walus, 313-468-0954

JUNE 6, MI, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 F:$25 A:Free, 10am-4pm, John Walus, 313-468-0954

JUNE 13, MI, WARREN, Airborne Comic & Card Show, VFW Post 9021, 32100 Ryan, T:23 F:$25 A:Free, 10am-4pm, John Walus, 313-468-0954

MINNESOTA

MAY 1,2, MN, ST. PAUL, Comic Books & More, Bandana Square, T:50 F:$65 A:Free, Sat 10am-9pm, Sun 12 noon-5pm, Vince, 314-947-9581

MAY 16, MN, BLOOM/MINNEAPOLIS, Comic Books & More, Days Inn, Mega Mo, I-494 Exit Hwy 77S, T:40 F:$40 A:Free, 9am-6pm, Vince Nicholson, 314-947-9581

MAY 21,22,23, MN, AUSTIN, Comic Books & More, Oak Park Mall, T:30-40 F:$65 A:Free, Fri-Sat 10am-9pm, Sun 12noon-5pm, Vince Nicholson, 314-947-9581

JUNE 6, MN, BRAINERD, Baseball Cards &Comic Book Show, Holiday Inn, Hwy 371 South, T:25 F:$35, 9am-4:30pm, Kevin Bergson, 701-235-2562

MISSOURI

MAY 15, MO, BOLIVAR, Collectibles Show, Citizens Memorial Hospital Community Room, 1500 N. Oakland Hwy 83N, T:40 F:$25 (2@ $40) A:Free, 9am-5pm, Bill Hartley, 417-326-2901/days or 417-777-4278 or 417-326-7334/nights

NEBRASKA

MAY 22,23, NE, OMAHA, Comic Books & More, Best Western-Central, I-80 Exit 72, T:35 F:$35 A:Free, 9am-6pm, Vince, 314-947-9581

NEVADA

MAY 30, NV, LAS VEGAS, Showboat Baseball Card & Comic Book Show, 3900 Fremont St., T:80 F:$80 A:$3 (under 8 free), 10am-6pm, Lee Samuels, 702-658-1549

NEW HAMPSHIRE

MAY 2, NH, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., Rt 93 Exit 2, T:40 (8 foot) F:$35 (2@ $65) A:$1 (under 6 free), 9am-3pm, Info 603-425-2258

MAY 16, NH, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., Rt 293 Exit 6, T:40 (8 foot) F:$35 (2@ $65) A:$1 (under 6 free), 9am-3pm, Info 603-425-2558

MAY 20,21,22,23, NH, SALEM, Rockingham Mall, Rt 28 Mass. Border, Bill Gouvalaris 617-289-8662

JUNE 6, NH, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., Rt 293 Exit 6, T:40 (8 foot) F:$35 (2@ $65) A:$1 (under 6 free), 9am-3pm, Info 603-425-2558

NEW JERSEY

MAY 1, NJ, NEW PROVIDENCE, Comic Cave & Card Yard, Murray Hill Inn, T:30 f:$30 A:$1, 535 Central Ave. corner of South St., 9am-4pm, Steve Sagendorf

MAY 2, NJ, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Pkwy Exit 105 at Hope Rd., T:40 F:$40 A:$2, 9:30am-4:30pm, Dan Campbell, 908-269-9486 or 908-544-9300

MAY 2, NJ, BRICKTOWN, Dave's Dugout Promotions, Laurelton Fire Co. #1, Rt 88 West, T:35 F:$40 A:$1.50, 10am-4pm, Dave, 908-892-5675

MAY 2, NJ, GARFIELD, Cards, Comics & Collectibles, Garfield Boys & Girls Club, 490 Midland Ave., T:60 F:$25 A:$1, 10am-4pm, Gary Sipos, 201-340-2218

MAY 2, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans Hall, Parish Dr. & Rte. 202 of 23 North, T:110 F:$35 (12 foot) A:$1, 9am-4pm, Phil 201-696-6217

MAY 4, NJ, MONTVALE, Montvale Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:33 F:$35 (6 foot) A:$2, 5-10pm, Rob Contino, 201-342-8980

MAY 5, NJ, EATONTOWN, Sportscard & Comic Book Show, Hannah's, 1 1/2 miles North of Monmouth Mall, T:25 F:$45 (8 foot) $40 (6 foot) A:$1, 5pm-9:30pm, Vicki, 908-972-8244

MAY 6, NJ, TOMS RIVER, Toms River Monthly Thursday Night Sports Card & Comic Book Show, Quality Inn, Rt 37 East 1.5 miles West of GS Pwy Exit 82A, T:25-30 F:$40 (2@ $70) A:$1 (under 6 free), 5pm-9:30pm, Sallie Fridkis, 908-583-7915

MAY 7, NJ, EDISON, Friday Night Madness Comic & Card Show, Ramada Inn, Raritan Center, Woodbridge Ave. Rt 514, T:25 F:$40 A:$1.50, 5pm-9:30pm, Rob, 908-422-8365 or Milt, 609-655-7668

MAY 8, NJ, PARAMUS, Paramus Collectible Card & Comic Show, Radisson Inn, 601 from Rd. Exit 165 GS Pwy., T:35 F:$35 (6 foot) $45 (8 foot) A:$2, 10am-4:30pm, Rob Contino, 201-342-8980

MAY 8, NJ, UNION, Union Boys & Girls Club, 1050 Jeanette Ave., GS Pkwy Exit 141, T:45 F:$45 A:$2 (under 5 free), 9:30am-3:30pm, Robert Giberna, 908-874-4837

MAY 11, NJ, SOMERSET, Somerset Spectacular Comic & Card Show, Quality Inn/Bacar's, Exit 6 off I-287 Easton Ave, T:30 F:$35 A:Free, 5pm-10pm, Rob Gomberg, 908-422-9365 or Brian Barth, 908-390-8037

MAY 13, NJ, WOODBRIDGE, Woodbridge Monthly Thursday Night Sports Card & Comic Show, Budget Motor Lodge, Rt 9 North 1 1/2 miles South of Woodbridge Center Mall or Exit 129 of the GS Pwy, T:25 F:$30 (6 foot) A:$1 (under 6 free), 5pm-9:30pm, Sallie Fridkis, 908-583-7915

MAY 15, NJ, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Pkwy Exit 105 at Hope Rd., T:40 F:$40 A:$2, 9:30am-4:30pm, Dan Campbell, 908-269-9486 or 908-544-9300

MAY 15,16, NJ, HACKENSACK, The Chiller Theatre Toy, Model & Film Expo, Rothman Center Fairleigh Dickinson University, T:200+F:$150/both days A:$12/day (12 and under free), 11am-7pm, Info, 201-804-8040

MAY 15,16, NJ, SOUTH PLAINFIELD, World of Cards & Comics Convention, Middlesex Mall at Hadley & Shelton Rd., T:80 (8 foot)(40 non-sport) F:$110 both days ($65 Sat, $55 Sun) A:Free, Sat 10am-9;30pm, Sun 11am-5pm, Tony Grimando, 908-968-3886

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SHOWS AND CONVENTIONS

MAY 16, NJ, MONTVALE, Montvale Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:45 F:$50 (6 foot) $60 (8 foot) A:$2, 9:30am-4pm, Rob Contino, 201-342-8980

MAY 22,23, NJ, MORRISTOWN, Collectors Festival, Headquarters Plaza Mall, T:50 F:$110/2 days A:Free, Sat 11am-8pm, Sun 11am-5pm, Sandy Grecco, 908-291-1632

MAY 25, NJ, TINTON FALLS, Sports Cards & Memorabilia Show, Holiday Inn, Hope Rd., 6:15pm-9:30pm, Vicki 908-972-8244

MAY 20, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans Hall, Parish Dr. & Rt. 202 off 23N., T:110 F:$30 (12 foot) A:Free, 5pm-10pm, Phil 201-696-6217

MAY 30, NJ, BORDENTOWN, Four Color Comic Art Convention, Days Inn of Bordentown, Rt 206 N. at Exit 7 of NJ Tpke., T:30 F:$35-$50 A:$3, 10am-4pm, Ron Jordan, 908-828-5955

JUNE 1, NJ, MONTVALE, Montvale Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:33 F:$35 (6 foot) A:$2, 5-10pm, Rob Contino, 201-342-8980

JUNE 2, NJ, EATONTOWN, Sportscard & Comic Book Show, Hannah's, 1 1/2 miles North of Monmouth Mall, T:25 F:$45 (8 foot) $40 (6 foot) A:$1, 5pm-9:30pm, Vicki, 908-972-8244

JUNE 3, NJ, WOODBRIDGE, 1st Thursday Comic & Card Show, The Forge Inn, Rt 9N across from Mall, T:30 F:$35, 5pm-10pm, Rob Gomberg 908-422-9365 or Brian Barth 908-390-8037

JUNE 4, NJ, EDISON, Friday Night Madness Comic & Card Show, Ramada Inn, Raritan Center, Woodbridge Ave. Rt 514, T:25 F:$40 A:$1.50, 5pm-9:30pm, Rob, 908-422-8365 or Milt, 609-655-7668

JUNE 5, NJ, HILLSBOROUGH, World of Cards & Comics Conventions, Hillsborough Fire Co. #2, T:50 (8 foot) (25 Nonsports) F:$43 A:1.50, 10am-4pm, Tony Grimando, 908-968-3886

JUNE 5, NJ, TINTON FALLS/EATONTOWN, Monmouth County Comics & Card Convention, Holiday Inn, Pkwy Exit 105 at Hope Rd., T:40 F:$40 A:$2, 9:30am-4:30pm, Dan Campbell, 908-269-9486 or 908-544-9300

JUNE 6, NJ, PT. PLEASANT, Dave's Dugout Promotions, Ocean Fire Co. #1, Arnold Ave. off Rt 35, T:25 F:$40 A:Free, 10am-4pm, Dave Sumeriski, 908-892-5675

JUNE 6, NJ, TOMS RIVER, Collectors Showcase Comic Book Show, Elks Post #1875, Washington & Clifton Ave., t:50 F:$45 A:$2, 9:30am-3:30pm, Sandy Grecco, 908-291-1632

JUNE 12, NJ, PARAMUS, Paramus Collectible Card & Comic Show, Radisson Inn, 601 from Rd. Exit 165 GS Pwy., T:35 F:$35 (6 foot) $45 (8 foot) A:$2, 10am-4:30pm, Rob Contino, 201-342-8980

NEW YORK

MAY 1, NY, BROOKLYN, Our Lady of Grace School, 430 Avenue W (at East 3rd Street), T:40 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAY 1, NY, FLORAL PARK, Comic Book Show, Masonic Temple, Tulip Ave., T:20 (8 foot) 10 (6 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

MAY 1, NY, FLORAL PARK, Comic, Baseball Card Show, St. Hedwig's Parish Hall, 309 Jericho Tpke, T:45 F:$45 A:$1, 9:30am-4pm, Ken or Jerry Blitz, 516-248-4235

MAY 2, NY, REGO PARK, Rego Park Jewish Center, 97-30 Queens Blvd., T:32 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

MAY 7, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

MAY 8, NY, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 (8 foot) F:$50 A:$1, 10am-4pm, Ferdinand Parascandolo, 718-967-9172 or 718-667-9588

MAY 8, NY, LYNBROOK, Monthly Baseball Card & Comic Book Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., 1/4 mile North of Merrick Rd., Southern State Pkwy exit 17S bare right at fork, Go down 1.7 miles, K.O.C. on left side, T:30 F:$40 (8 foot) A:$1, 10am-4pm, Paul, 516-289-7398

MAY 9, NY BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAY 9, NY, SARASOTA SPRINGS, St. Clement's Monthly Baseball and Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

MAY 13, NY, DEER PARK, Baseball Card & All Sports & Comic Monthly, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, Take Southern State Pkwy to exit 39 North. Go N. 3 miles, or Take LIE to exit 51 South (Deer Park Ave) go S. 1.8 miles, A: Free, 6pm-10pm, Paul, 516-289-7398

MAY 14,15,16, NY, NASSAU, Nassau 2; NY's Largest Sportcard & Comic Book Event Ever, T:500 F:$350 (8 foot) A:$6, Fri 5pm-10pm, Sat 10am-6pm, Sun 10am-5pm, Derek Ettinger, 516-829-0550

MAY 15, NY, MANHATTAN, Masonic Temple, 71 West 23rd St., T:35 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

MAY 15,16, NY, BRONX, Finest Collectors Corp: Sportscard & Comic Book Show, Manhattan College, Draddy Field House, T:200 F:$125-wall, $150 aisles A:$10 adults $6 children, Georgina Nieves, 914-376-3499

MAY 15, NY, BROOKLYN, Our Lady of Grace School, 430 Avenue W (at East 3rd Street), T:40 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAY 15, NY, MANHATTAN, Baseball Card & Comic Show, 323 East 91 St., Between 1st & 2nd Ave., A:$1, 10am-4pm, Kevin Mullarkey, 212-289-6730

MAY 15,16, NY, BROOKLYN, Sports Card & Comic Book Show, Ceasar's Bay Bazaar, 8973 Bay Pwy., T:50 F:$100 A:Free, Sat 11am-8pm, Sun 11am-5pm, Carmine Russotti, 718-421-4919

MAY 16, NY, MT. KISCO, Mt. Kisco Baseball Card & Comic Book Show, Kisco Ave. off Exit 37 Saw Mill River Pkwy, T:40 F:$45-$55 A:$2, John Neuner, 914-356-6122

MAY 16, NY, ROCKVILLE, Cosmic Comics & Books Show, Rockville Centre Holiday Inn, 173 Sunrise Hwy, T:45 F:$50 A:Free, 10am-5pm, Ken Diamond, 516-763-1133

MAY 16, NY, MASPETH, Maspeth Baseball Card & Comic Book Show, American Legion Post #783, 66-28 Grand Ave., Bet. 65th Pl. on LIE, T:15 F:$40, 9:30am-4pm, Bonnie Flynn, 516-474-8630

MAY 21, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

MAY 22, NY QUEENS, Howard Beach Saturday Show, St. Helens School, 8309 157th Ave., T:50 (8 foot) F:$40 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAY 22, NY, BEDFORD, Class of `96 Card & Comic Show, Fox Lane High School, Rt 172 Exit 4 I-684, T:40 F:$30 (2@ 50) A:$1, 9am-4pm, Nick Cafagno, 914-242-7312

MAY 23, NY, ARMONK, Armonk Baseball Card & Comic Book Show, Westchester Business Park, Off Rt 22 & Interstate 684-Exit 3S, T:36 F:$45 A:$2, John Neuner, 914-356-6122

MAY 23, NY, STATEN ISLAND, The Eltingville Baseball Card, Sports Memorabilia & Comic Book Show, The Francis School, 4240 Amboy Rd.,T:35-40 F:$40 A:$1, 9am-4pm, Ferdinand, 718-967-9172

MAY 23, NY, MINEOLA, Mineola Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke., Exit 37 LIE, South on Willis Ave., T:35 F:$45, 10am-4pm, Bonnie Flynn, 516-474-8630

MAY 23, NY BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAY 23, NY, BROOKLYN, Sports Memorabilia & American Legion, Floyd Bennett American Legion, 601 Ave. N, T:25 F:$40 A:Free, 9:30am-4pm, Tom Raffaele, 718-241-0480

MAY 23, NY, BELLMORE, East Bay Temple, 2569 Merrick Rd., T:30 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

MAY 27, NY, OCEANSIDE, Monthly Baseball Card & All Sports Card Show, Sons of Italy-Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6pm-10pm, Paul, 516-289-7398

MAY 29, NY, BROOKLYN, Our Lady of Grace School, 430 Avenue W (at East 3rd Street), T:40 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

JUNE 4, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

JUNE 5, NY QUEENS, Howard Beach Saturday Show, St. Helens School, 8309 157th Ave., T:50 (8 foot) F:$40 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

JUNE 5,6, NY, STATEN ISLAND, The Eltingville Basebal Card, Sports Memorabilia & Comic Book Show, The Francis School, 4240 Amboy Rd.,T:35-40 F:$75/2 Day A:$1, 9am-4pm, Ferdinand, 718-967-9172

JUNE 6, NY, SARASOTA SPRINGS, St. Clement's Monthly Baseball and Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

JUNE 6, NY BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

JUNE 12, NY, ARMONK, Armonk Baseball Card & Comic Book Show, Westchester Business Park, Off Rt 22 & Interstate 684-Exit 3S, T:36 F:$45 A:$2, John Neuner, 914-356-6122

JUNE 12, NY, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 (8') F:$50 A:$1, 10am-4pm, Ferdinand Parascandolo, 718-967-9172 or 718-667-9588

JUNE 12, NY, BROOKLYN, Our Lady of Grace School, 430 Avenue W (at East 3rd Street), T:40 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

JUNE 12, NY, MANHATTAN, Baseball Card & Comic Show, 323 East 91 St., Between 1st & 2nd Ave., A:$1, 10am-4pm, Kevin Mullarkey, 212-289-6730

JUNE 12, NY, FLORAL PARK, Comic, Baseball Card Show, St. Hedwig's Parish Hall, 309 Jericho Tpke, T:45 F:$45 A:$1, 9:30am-4pm, Ken or Jerry Blitz, 516-248-4235

JUNE 13, NY, ROCKVILLE, Cosmic Comics & Books Show, Rockville Centre Holiday Inn, 173 Sunrise Hwy, T:45 F:$50 A:Free, 10am-5pm, Ken Diamond, 516-763-1133

SHOWS AND CONVENTIONS

NORTH CAROLINA

MAY 8, NC, SHELBY, APC Sports Card, Racing, Comic & Collectible Show, Cooperative Extension Service Auditorium, 130 S. Post Rd, Hwy 180N, T:75 F:$35 A:$1, 10am-5pm, Ray/Liz, 704-487-6311

MAY 15, NC, LAURINGBURG, Holiday Inn, 401-15 S. Bypass, T:18 F:$30 A:$1.50, 9am-4pm, Ron Jones, 919-553-1386

JUNE 11,12,13, NC, CHARLOTTE, Heroes Convention `93,Holiday Inn Center City, 200 N. College St., F:$55 hotel rate A:$10/day $25/3 day pass, Info, 704-394-8404

NORTH DAKOTA

MAY 1,2, ND, FARGO, The 1993 Fargo Baseball Card and Comic Book Show, Holiday Inn, 13th Avenue South & Interstate 29, T:42 F:$55, Sat 9am-5pm, Sun 10am-4:30pm, Kevin J. Bergson, 701-235-2562

MAY 22,23, ND, BISMARCK, Lantern News Baseball Card & Comic Book Show, Radisson Inn, 800 S. 3rd St. across from the Kirkwood Mall, T:35 F:$50, Kevin Bergson, 701-235-2562

OHIO

MAY 1,2, OH, COLUMBUS, 5th Antique & Collectible Comics, Cards, Toys, and Trains Show, Ohio State Fairgrounds-Multi Purpose Bldg., Exit 111 off I-70, T:640 (140 comics) F:$30 (8 foot) A:$4 (under 12 $1), 10am-4pm, For info, 412-539-8821

MAY 16, OH, WAPAKONETA, Sports Card & Comic Book Show, Holiday Inn, Bellefontaine Ave., & I-75 Exit 111, T:25 F:$30 (2@ $55) A:.50, 10am-4pm, Jeff Melton, 419-738-9481

MAY 16, OH, MENTOR, Non-Sports Cards & Comics, Travelodge Hotel of Mentor, 7701 Reynolds Rd., Rt 2 & 306 S. Kirtland, T:35 (8 foot) F:$35 A:$1.50 (under 8 free, seniors $1), 10am-5pm, Irene M. Pike, 216-255-5179

MAY 16, OH, SHEFFIELD LAKE, Sports Card & Comic Book Show; Lake Rd., 1 1/2 mi. West of Rt 301, T:29 F:$25 (2 or more $20), 10am-4pm, Janet Pleska, 216-839-2737

MAY 23, OH, AMHERST, Sports Card & Comic Book Show, Amherst American Legion, Middle Ridge Rd., West of Rt 58, T:33 F:$25 (2 or more $20) A:Free, 10am-4pm, Janet Pleska, 216-839-2737

JUNE 6, OH, SHEFFIELD LAKE, Sports Card & Comic Book Show, LakeRd., 1 1/2 mi. West of Rt 301, T:29 F:$25 (2 or more $20), 10am-4pm, Janet Pleska, 216-839-2737

JUNE 6, OH, MANSFIELD, Ohio Mini-Con Comic Book & Collectibles Show, Comfort Inn, North Rt 30 & Trimble Rd. next to Damons, T:30 (6 foot) F:$25 A:$1, 10am-4pm, Robert Price, 419-526-0438

JUNE 13, OH, AKRON, Akron Canton Comic Book Convention, Holiday Inn, I-77 Exit 120, T:40 (6 foot) F:$50 A:$3 (under 6 free), 10am-4pm, Jeff Harper, 216-499-6056

OKLAHOMA

MAY 14,15,16, OK, LAWTON, Comic Books & More, Central Mall, T:40 F:$75 A:Free, Fri-Sat 10am-9pm, Sun 12 noon-5pm, Vince Nicholson, 314-947-9581

MAY 21,22,23, OK, LAWTON, Comic Books & More, Central Mall, T:40 F:$75 A:Free, Fri-Sat 10am-9pm, Sun 12 noon-5pm, Vince Nicholson, 314-947-9581

PENNSYLVANIA

MAY 23, PA, MONONGAHELA, Sportscard & Comic Book Show, Monongahela Fire Dept., 433 W. Main St., T:40 F;$30 (2@ $50), 10am-4pm, Jim Seefried 412-258-7420 or Tom Jarvis 412-483-4492

RHODE ISLAND

MAY 13, RI, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 F:$15 A:$1, 6 pm-10pm, John Ward, 401-763-8013

MAY 13, RI, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T;40 F:$25 A:$1, 6pm-10pm, Bill Bryda, 401-765-0934

MAY 23, RI, WARWICK, Warwick Collectors Show, Howard Johnsons Lodge, 20 Jefferson Blvd., Exit 15 off 95, T:60 F:$40 A:$1, Jonathan Scungio, 401-944-8334

JUNE 6, RI, PROVIDENCE, Providence Pro Con, Holiday Inn, Atwells Ave., T:55 F:$40 A:$1.50, 10am-4pm, Bob Anatone, 401-728-8577

TENNESSEE

MAY 1, TN, JACKSON, Comic Book & Memorabilia Show, The Inn at Jackson, 1963 Hwy 45 By Pass, T:25 F:$35 A:$1, (under 5 free) 9am-5pm, Patty Speck/Dennis Swartz 615-780-3755

MAY 8, TN, CHATTANOOGA, Legends Collector's Show, Holiday Inn,Chattanooga Choo-Choo Crystal Room, 1400 Market Street, T:12 F:$30 (2@ $50) A:$1, 10am-4pm, Dana Pinkard, 706-234-8210

MAY 15, TN, CHATTANOOGA, Days Inn, I-75 East Ridge Exit, F:$45, A:$1.50, 9am-4pm, Donn Jennings, 205-881-6222

MAY 15,16, TN, NASHVILLE, All-Star Promotions, Ramada Inn, South Convention Center, 737 Harding Pl., Exit 78-B, T:30 F:$80 (8 foot) A:$1, 9am-5pm, Patty Speck/Dennis Swartz, 615-780-3755

MAY 16, TN, NASHVILLE, 1993 Blow-Out Comics, Cards, Toys & Collectibles, Airport Inn, Briley Pkwy, T:50+ (6 foot) F:$30 A:$1, 9am-5pm, Steve Dillard, 615-952-4168

MAY 22,23, TN, FRANKLIN, All Star Promotions, Holiday Inn, Hwy 96 exit 65 Franklin, T:25 F:$70/both days A:$1 (under 5 free), 9am-5pm, Patty Speck, 615-780-3755

MAY 22,23, TN, KNOXVILLE, Card & Comic Book Show, Knoxville Civic Coliseum, T:50 F:$65 A:$2, 10am-6pm, Chad Huskey, 615-429-1913

MAY 22,23, TN, NASHVILLE, Legend's Collector's Show, Shoney's Inn, 2430 Music Valley Dr., T:25 F:$65 (6 foot) A:$7/one day pass ($10-2 day pass), Sat 10am-6pm, Sun 10am-5pm, Dana Pinkard, 706-234-8210

TEXAS

MAY 2, TX, HOUSTON, Comic Carnival, Holiday Inn, 9100 Gulf Fwy College Airport Exit I-45 South, T:50 F:$75 A:$3.50 (under 10 free) D.J., 713-772-4934

MAY 2, TX, HOUSTON, Card & Comic Show, Holiday Inn South West, 11160 SW Fwy at Beltway 8, T:40 F:$65 A:$2, 10am-5pm, Mark Hlavinka, 409-295-4353

MAY 8, TX, COLUMBUS, Biff's Comic & Card Show, Preference Inn, 201 Hwy 290, T:15 F:$10 A:Free, 10am-4pm, Greg Biffle, 409-732-8871

MAY 8, TX, HOUSTON, Houston Collectibles Extravaganza, Memorial City Mall, I-10 at Gessner, T:120 F:$100 (2@ $180) A:Free, 9am-9pm, L.M. Gelb, 713-661-0034

MAY 8,9, TX, HOUSTON, Ramada Hotel, 7787 Katy Fwy I-10 Exit Silber/Antoine, T:100 (8 foot) F:$85 (3@ $250) A:$4 (under 6 free), 10am-5pm, Jason Beavers, 713-946-4051

MAY 15, TX, COLUMBUS, Biff's Comic & Card Show, Rocking Horse Cafe, I-10 & Hwy 71, T:15 F:$10 A:Free, 10am-4pm, Greg Biffle, 409-732-8871

MAY 16, TX, SAN ANTONIO, Sports Card & Comic Show, Wyndham Hotel, I-10 & Wurzbach, T:35 F:50 (2@ $90) A:$1, 10am-5pm, Ralph A. Willis, 210-431-0737

MAY 22, TX, SNYDER, R&R Comic & Card Show, St. Elizabeth's Parish Hall, 3005 Ave. A, T:25 F:$25 (2@ $40) A:$1, 9am-6pm, Robert Clarady, 915-573-3698

MAY 22, TX, DALLAS, Rookies Card & Comic Book Show, Marriott Hotel, 7750 LBJ Fwy. @ Coit Rd., T:40 F:$50 (2@ $90) A:$1, 9am-4pm, William L. Henderson, 214-840-3670

MAY 23, TX, HOUSTON, Card & Comic Show, Marriott Greenspoint, 255 North Sam Houston Pkwy East, T:50 F:$65 A:$2, 10am-5pm, Mark Hlavinka, 409-295-4353

VIRGINIA

MAY 1,2 VA, VIRGINIA BEACH, Witchduck Plaza Sport, Non-Sport Card & Card Show, Witchduck Plaza, 660 North Witchduck Road, T:40 F:$50 (2 days), A:Free, 10am-5pm, Louis Keller, 804-471-4958

MAY 14,15, 16, VA, NEWPORT NEWS, Comics, Cards & Racing Show, Patrick Henry Mall, Jefferson Ave., T:75 F:$100 (2 or more $75) Fri Sat 10am-9pm, Sun 12:30-5:30pm, Tom Moray, 804-857-0130

MAY 15, VA, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 F:$45 A:Free, 10am-8pm, Lilli Jiminez, 804-463-2904

MAY 28,29,30,31, VA, NORFOLK, Memorial Day Weekend Collectors Show, Military Circle Mall, T:60 F:$100 (2@ $175) A:Free, Fri, Sat, Mon 10am-9pm, Sun 12noon-5pm, Lilli Jiminez, 804-463-2904

MAY 29,30, VA, VIRGINIA BEACH, Witchduck Plaza Sport, Non-Sport Card & Card Show, Witchduck Plaza, 660 North Witchduck Road, T:40 F:$50 (2 days), A:Free, 10am-5pm, Louis Keller, 804-471-4958

WASHINGTON

MAY 23, WA, TACOMA, Tacoma Comic Convention, Tacoma Dome Exhibition Hall, T:100 F:$55 A:$3 (under 12 $2),10:30am- 5:00pm, Ron Trimble, 1-800-542-1791 ☆

ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the Show, Date and Hours, City,State & Address, # of Tables & Prices, Admission Charge, Contact Name and Telephone Number.

Send To:

Wizard Show Calendar
100 Red Schoolhouse Rd.
Bldg. B-1
Chestnut Ridge, NY 10977

Or Fax:

(914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show. If possible, do not leave out any information. Shows missing Date,City or State information will not be listed. *Do not send flyers.* Ad rates available upon request. *PLEASE PRINT CLEARLY.*

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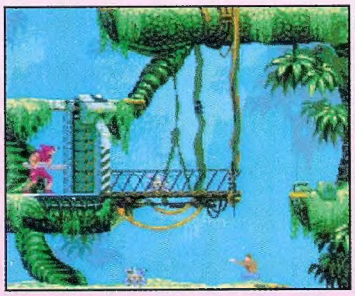
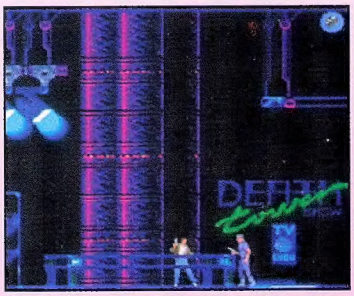
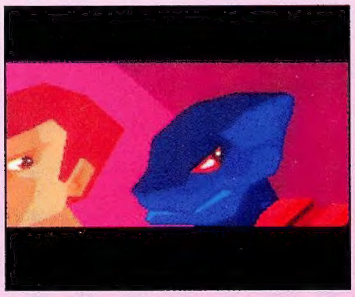
12 MEG



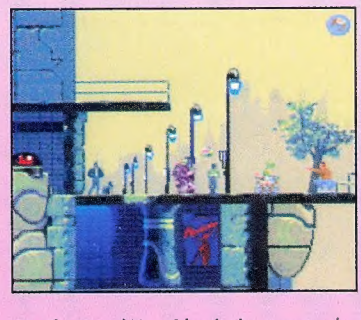
Planet Titan: *It's a jungle out there. Filled with mutants, antimatter fields and other weird stuff.*



Death Tower: *In a futuristic gladiator battle, it's a fight to the finish against replicants.*

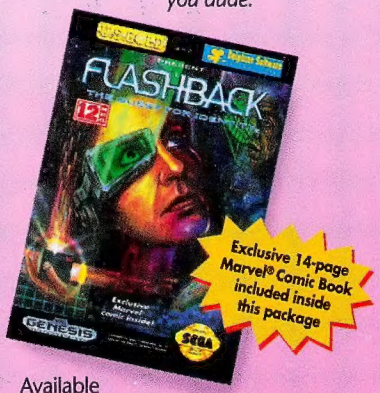


Paradise Club: *You sniff out the aliens' bizarro plans but now they're on to you dude.*



Earth: *Oops! Your identity is uncovered. Now robot cops want to pulverize you.*

Planet Morphs: *Surprise! You show up at the aliens' HQ. They don't look happy.*



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